



University of  
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**DIGITAL MARKETING AND YOUNG CONSUMERS:  
A FRAMEWORK FOR EFFECTIVE DIGITAL  
MARKETING COMMUNICATIONS**

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## Declaration

This work is original and has not been submitted previously for any academic purpose

Signed: *Bethan Morris*

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## Chapter 1: Introduction

### 1.1 Background to the Research

Children in contemporary society are an important and lucrative consumer segment (Haryanto, Moutinho, & Coelho, 2016). They have both individual spending power, and significant influence over the purchase decisions of their parents and carers (Calvert, 2008). Brands have recognised the business benefits of engaging with consumers at an early age in order to develop profitable lifelong consumer relationships (Hamelin, Gbadamosi, & Peters, 2018)

Developments in online communications, especially since the emergence of Web 2.0, has enabled businesses to build a presence in an interactive and co-creative online environment (Ryan, 2014). In the UK, consumer use of interactive technologies is pervasive. Smartphone penetration in the UK in 2016 was 81 per cent (Deloitte, 2016). The Consumerisation of ICT is particularly visible in children, born since 2000 who have grown up in the interactive era of Web 2.0 (Carter, Bennett Thatcher, Applefield, & McAlpine, 2011). 99 per cent of UK families have internet access in their home (ONS, 2016) and 83 per cent of 5 to 15 year olds have access to a mobile ICT device in their household. It is estimated that one third of all online users are below the age of 18 (Livingstone, Carr, & Byrne, 2016). Young consumers therefore have access multiple channels for communication and engagement with peers, family, and businesses. At a time when children have become proficient navigators of the online marketplace there is a real importance for marketers to understand how to communicate effectively with this segment (Thiachon, 2017).

Children have been recognised as a distinguishable consumer segment since the mid-twentieth century. The study of children's consumer socialisation emerged during the 1970s (Roedder John, 1999). In the years following, academic understanding of consumer socialisation has influenced government policy in areas of public health and child welfare, as well as influencing the self-regulation of marketing and advertising practice (Jordan, 2008). The body of existing research is predominantly focused on these areas rather than how marketers can effectively communicate with young consumers. Studies that do focus on marketing communications have done so by examining practices in relation to brand loyalty and trust (Haryanto, Manuela, & Moutinho, 2015 ; Haryanto, Moutinho, & Arnaldo, 2016). Although they provide

recommendations that highlight the importance of these concepts in developing communications with young consumers, they do not identify the types of approaches to employ in order to achieve these relationships with consumers.

As public policy concerns provided the impetus for research in this area, it is unsurprising that there is a concentration of research investigating the influence of marketing communications on young consumers within the context of public health. Children in this context are positioned passive and vulnerable members of society (Haefner, 1975; Roedder John, 1999; Calvert, 2008; Sramová & Pavelka, 2017). Although this approach is valid and provides valuable insights, academic understanding of young consumers would be limited if research was generated only from this perspective.

This study will aim to address this gap in understanding, acknowledging that children have expanded their roles within the family as purchase influencers and independent purchase decision makers. The research will examine current Digital Marketing Communication (DMC) practices employed by brands whose products are aimed at young consumers. For the purposes of providing research focus, children are defined as individuals aged 17 and under.



## 1.2 Research Question

### 1.21 Research Problem

Children born since 2000, have grown up amidst rapid technological progress in digital communication and are exposed to more marketing communications than previous generations (Hamelin et al., 2018). Consumers and marketers in this era have experienced a shift in the way media messages are directed; from traditional broadcast approaches to a greater focus on one-to-one communications. Web 2.0 and social media have produced consumer-brand networks of communication (Fill, 2013; Sethna, Fakoussa, & Bamber, 2018) . Social media provides an easily accessible platform to engage in brand conversations. Consequently, when brands devise integrated marketing communication strategies, they must acknowledge that the balance of control has shifted from brands to consumers. Therefore developing an understanding of how to leverage interactive media's conversational capabilities to engage with young consumers is crucial (Sethna et al., 2018).

Research in the area of marketing and young consumers has predominantly focused upon children's understanding of marketing communications (Haefner, 1975; Calvert, 2008; Mau, Schuhen, Steinman, & Schramm-Klein, 2016). Few studies investigate or recommend how organisations should use this knowledge in relation to DMC in order to develop effective integrated marketing communications approaches.

The research problem has been addressed with an interpretivist epistemological approach to qualitative content analysis of a sample of children's brands. The study has examined the current DMC practice to identify recurrent and emergent themes. This process has highlighted opportunities for young consumer brands to develop and nurture consumer relationships. The study culminates in the development of a conceptual framework for young consumer-brand relationship building using a DMC approach

### 1.2.2 Research Question

How do brands use Digital Marketing Communications to enhance engagement with young consumers?

The research objectives are:

1. To identify common themes in and critically analyse the application of DMC techniques used by popular children's brands
2. To critically evaluate the relationship between these DMC techniques and the relevant stages of consumer socialisation associated with the target audience.
3. To examine how children's brands should incorporate DMC into Integrated Marketing Communications
4. To synthesise the findings to develop a DMC framework for brands to enhance communication with young consumers.

### 1.3 Justification for the Research

Digital marketing communication (DMC) is characterised by integration and interactivity. Promotional messages are embedded in entertaining content such as online games and videos. Consumer data are collected and analysed with relative ease, to achieve personalised and interactive promotional campaigns (Daems, Moons, & De Pelsmacker, 2017). 83 per cent of children aged 5-15 in the UK have access to a mobile device (Statista, 2017a). Children therefore consume a wide range of instantly accessible interactive communication. As an area of academic discussion, young consumer behaviour has gained renewed attention due to the proliferation of digital media channels and marketing techniques children are now exposed to (Sramova, 2015). Consequently, academic understanding is informed by literature that is concerned with cognitive development and originates from the standpoint of children's welfare (Haefner, 1975; Roedder John, 1999; Calvert, 2008; Sramová & Pavelka, 2017).

Such research contributes to the development of social policy, consumer protection legislation and media self-regulation (Jordan, 2008). Knowledge of such regulation is essential for marketers to have in order to implement responsible and compliant campaigns. However this does not address the question of how communication with young consumers can be enhanced. Research exists that provides recommendations for marketers to communicate effectively with young consumers. For example, Haryanto et al. (2016) recommend the use of content that promotes brand salience, trust and personality, while Cicchirillo and Marby (2016) advocate communicating a clear and coherent brand image. Sasmita and Suki (2015) make similar recommendations and also suggest social media are the most appropriate platforms for disseminating branded content. The recommendations made by these authors however focus on what to communicate rather than how to do so.

This study will examine the current application of DMC by children's brands in order to provide solutions to the question of how to develop enhanced communications. The development of a framework that identifies the most relevant and effective approaches to creating online content for children's brands will contribute to academic understanding of brand approaches to DMC aimed at a young consumer audience. It will also have significance to marketing practitioners as a structure for developing Integrated Marketing Communications (IMC) strategy.

## 1.4 Outline of MSc Digital Marketing Research Project

### Chapter 1: Introduction

This chapter outlines that the area of research focuses on digital marketing communications and young consumers. The chapter presents the research question, objectives and justification in addition to briefly stating the methodological approach.

### Chapter 2: Literature Review

This chapter examines existing research relevant to the chosen research topic. The review focuses in particular upon literature that relates to the primary research objectives. In order to explain the development of the research area, this chapter also outlines seminal and influential works in the areas of consumer socialisation and IMC. Contemporary digital marketing communications research is discussed to ensure that the review incorporates up to date insight in a rapidly developing subject area.

### Chapter 3: Methodology

This chapter explains the major methodological approach to answering the research question. Chapter 3 presents a justification for the study's interpretivist approach, considering the discussion from Chapter 2 in terms of how an interpretive approach will address the research problem. The chapter also outlines a justification of the researcher's selection of method, qualitative content analysis as well as its limitations. A discussion of the sampling strategy and subsequent approach to the selection of content follows. The chapter concludes with a discussion of ethical considerations.

#### Chapter 4: Analysis of Data

This chapter will critically analyse the data collected in relation to the research objectives and existing literature. The arising discussion will identify new and developed areas of academic inquiry. The chapter will conclude with a summary and synthesis of the findings and the presentation of a conceptual framework as a DMC approach to developing brand relationships with young consumers.

#### Chapter 5: Conclusions and Implications

This chapter begins with a critical evaluation of the selected methodology. It will discuss the research conclusions in relation to the extent to which the research question has been addressed. The chapter will discuss the managerial implications of the research and make recommendations relating to the findings. A discussion of the research limitations and opportunities for improvement follows. The chapter concludes with a discussion of the opportunities for future research.

## 1.5 Definitions

Definitions and key terms referred to in this study are outlined below:

### 1.5.1 Young consumers

The term young consumers and children are interchangeable throughout this study. The Market Research Society, in its Guidelines for Research with Children and Young People defines ‘children’ as 16 years and younger, however recommends as best practice that researchers apply similar approaches to ‘young people’ of 16 and 17 years of age (MRS, 2014).

Young consumers therefore, for the purposes of this study are defined as those aged 17 and under.

### 1.5.2 Consumer socialisation

Consumer socialisation refers to the cognitive processes that children develop as consumers in order to negotiate the marketplace (Ekström, 2006).

## 1.6 Summary

This chapter introduces the background to the research, as well as identifying the research problem and defining the research question. The research objectives are stated and justified in the discussion of initial literature. The chapter presents an overview of the methodology and outlines key definitions used throughout the study.

## Chapter 2: Literature Review

### 2.1 Introduction – a broad discussion of research concerned with young consumers

Since the 1950s, the research community has generated a wide body of literature around young consumers. The notion that children influence parental purchase decisions and are consumers in their own right was raised during the 1960s and 1970s through the works of Berey and Pollay (1968) and McNeal (1979). Research concerned with consumer socialisation emerged during the 1970s, amidst public policy concerns about the impact of marketing and advertising on children's physical and mental wellbeing (Roedder John, 1999).

Early research by Ward and Wackman (1974) considered children's age as dependent to their understanding of content in television advertising. Haefner (1975) expanded upon this concept by investigating the relationship between age, and children's ability to differentiate between informational and commercial messages. An individual's capacity to identify commercial content, as well as to understand its persuasive intent is referred to as persuasion knowledge (Friestad & Wright, 1994). It is now widely accepted a child's persuasion knowledge is age related. As a result, consumer socialisation research has been concerned with the extent to which age affects persuasion knowledge (Roedder John, 1999). Advancements in communication technology mean that today's children have a broad range of channels through which to consume media. Recent studies have investigated how age and promotional medium influences persuasion knowledge.

Ali, Blades, Oates and Blumberg, (2009) focused on display advertising in comparison to television advertising. Mallinckrodt and Mizerski (2007) and Waiguny, Nelson and Terlutter (2014) studied the comparative impacts of television advertising with branded online games (advergames). Ali et al., (2009) conducted a quantitative study of children's understanding of online banner advertisements, conducting two experiments with 6-12 year olds in the UK and Indonesia. The authors concluded that at the same age, children displayed a more advanced understanding of television advertising than of online advertising. The study suggested children are exposed to television at an earlier age than the internet. Hence, children of this age group have had more time to develop cognitive defences to television advertising than online display advertising. Mallinckrodt and Mizerski's study of 5-8 year olds found that children's persuasion knowledge of advergames was less than of television advertisements. Waiguny et.al (2014) reported similar findings with 7-10 year olds. They also conclude that, whilst noting

that the participants in their study were older than in Malincrodt and Mizerski's, when a participant was aware of the purpose of an advergame (context-aware), their persuasion knowledge increased. Waiguny et.al (2014) additionally observed that the immersive nature of advergames mitigated children's cognitive defences. Therefore, persuasion knowledge diminished in those who had engaged with the game for longer periods even if they were context-aware.

Montgomery and Chester (2009) identify six characteristics of interactive media; ubiquitous connectivity, personalisation, peer to peer networking, engagement, immersion and content creation. They claim that these characteristics resonate with young consumers. In particular adolescents as they fulfil a child's need for self-expression, social interaction and independence. Confos and Davis (2016) refer to these characteristics as key enablers for DMC, especially those targeted towards young consumers.

In a study of the online branding and relationship building strategies of food brands, Confos and Davis (2016) noted that brands build relationships with young consumers through entertainment and education, social enablement via social media tagging and by presenting the brand as a character. Haryanto et al. (2016) also claim that in order to foster relationships with young consumers brands need to develop a strong brand personality so that they view the brand almost as they would a person.

The significance for brands to develop young consumer brand relationships is that they continue in to adulthood, securing future purchases and extending the lifetime value of the customer. Fournier (1998) concluded from analysis of phenomenological interviews with adult females that brand relationships established in childhood are long term. The brand is relationship is maintained as if, according to Fournier's typology it was a 'childhood friend'. Montgomery and Chester (2009) note that young consumers are early adopters of new technology which makes them particularly receptive to communication techniques applied on new media platforms. Confos and Davis (2016) support this and claim that the immersive and intense nature of online media channels facilitates young consumers' development of long-term brand relationships.



## 2.2- Stages of Consumer Socialisation

Consumer socialisation, the process by which children develop knowledge, and skills as consumers, determines how they negotiate the marketplace (Ekström, 2006). Deborah Roedder John's conceptual framework of consumer socialisation identifies three distinct stages of development, Perceptual, Analytical and Reflective. The stages of consumer socialisation are relevant to this study in order to evaluate the relationship between DMC and children at their respective stages. Haryanto et al., (2016) examine these stages in the context of the development of brand relationships with children. They concluded that marketing communications should focus on brand salience, brand personality and brand trust. This study is concerned with identifying themes in content used by children's brands. Whether these themes emerge in data analysis in this study will be of interest.

Children at the Perceptual stage are aged three to seven years. Perceptual Stage children are egocentric and employ direct strategies to influence purchase decisions based on their own self-interest. Goldberg and Gorn (1978) found that young children preferred to play with child who was 'not nice' but owned a desired toy, rather than a 'nice' child with a toy that was less appealing to them (Chan, 2006). Perceptual stage children will typically focus their attention on one prominent feature, to the exclusion of less striking features (Valkenberg & Cantor, 2001). They will communicate desire for a product based on this limited salient information.

Keller's Resonance Model (2016) outlines the steps involved in consumer brand-based equity building. Brand salience forms the base level of the pyramid and is therefore the cornerstone of brand relationship development. Brand salience links intrinsically to brand awareness. Keller (2009) recommends using branded video content and social media to encourage awareness through engagement, thus promoting brand salience. Haryanto et al., (2015) identify brand salience as a key antecedent of developing brand relationships with children. Alvy and Calvert (2008) conducted a content analysis of food marketing on 10 popular children's websites and found that a common techniques included emphasising attention-grabbing product features, the use of branded characters, animation and repetition to promote salience and recall.

Children start developing in to Analytical Stage at approximately five years of age. They develop within this stage until approximately the age of eleven. Product and brand knowledge becomes more sophisticated, as does the understanding of the purpose of marketing communications (Valkenberg & Cantor, 2001; Calvert, 2009; Ali, Blades, Oates, & Blumberg, 2009). Children aged 5-8 years will make their own purchases for the first time (Valkenberg &

Cantor, 2001). Mau et.al, (2016) analysed the point of sale purchase behaviour of 8-10 year olds in a simulated shopping environment. The variety of stimuli in the supermarket proved distracting. Children made purchase decisions incongruent with their prior knowledge and intentions. Online channels contain multiple interactive stimuli. Digital communications constructed with an understanding of consumer needs, path to purchase and the overall user experience are fundamentals of good practice (Kingsnorth, 2016). DMC strategies should account for the susceptibility of young audiences to distractions when designed. As children begin to understand and critique marketing communications, reinforcing brand trust is fundamental (Haryanto et al., 2015). To build strong consumer relationships, Chaffey (2016) recommends using content that encourages consumers to 'Act'. Online community building supports 'Act' objectives. Content that provides social proof, reviews and user-generated content (USG) build brand trust. This study will investigate how DMC techniques are used for this purpose.

Analytical stage children make decisions that consider functional and underlying product elements, features and categories. During product evaluation, they consider multiple stimuli beyond salient features. Wartella, Wackman, Ward and Alexander (1979 cited in Roedder John, 1999) conducted an experimental study testing both Perceptual and Analytical Stage children's decision-making processes. The authors concluded that Analytical Stage children applied various decision-making strategies dependent on the scenario presented to them. Perceptual Stage children based purchase decision on salient aspects of the product. This study will critically analyse how product related information presented to children.

Analytical Stage children employ negotiation strategies that appreciate of the views of others when attempting to influence purchases (Roedder John, 1999). In the UK, the Advertising Standards Authority's, (ASA) Codes of Advertising Practice state that advertisers must not encourage children to persuade parents or other adults to purchase a product or service (ASA, 2017). Dotson and Hyatt (2005) however claim that the influencing role of pre-adolescent children within families has extended. They enjoy a greater freedom to make independent purchases. Several authors (Confos & Davis, 2016; Thiachon, 2017; Valkenburg & Cantor, 2001) reinforce this point; children of this age are both consumers and customers. Therefore, this study is concerned with if and how children's brands use techniques to convince and convert audiences.

The Reflective Stage spans from 11-16 years and is characterised by further sophisticated information processing skills. Reflective Stage children have developed a refined understanding of the marketplace and its social meanings (Roedder John, 1999). This age group is typically more self-aware and keen to express their identities. Celebrities and influencers serve as aspirational reference groups to young consumers. Although the use of influential individuals has been used to promote products for over 100 years (Mishra, Roy, & Bailey, 2015), it has increased in its use and gained academic attention in the last twenty (Fleck, Korchia, & Le Roy, 2012). Those whose personality traits align with the image a brand wishes to reflect are often selected as a means to project and reinforce brand values and credibility (Mishra et al., 2015).

A brand personality that aligns with individual values is an important consideration when marketing to this group (Haryanto et al., 2015). They are concerned with the opinions of peers. Jonguen and Johnson (2012) surveyed adolescents to assess the relationship between their brand preferences, and self-concept. Their findings indicated a significant congruence between brands favoured by respondents, how the respondents perceived themselves (actual self-concept), and how they wish to be perceived by their social group (ideal social self-concept). In a similar study, Kamaruddin and Mokhlis, (2003) surveyed high school children in Malaysia. Findings indicated that the most significant socialising agent of Reflective Stage children is their peers. In order to engage and promote advocacy, social proof is key (Chaffey, 2016).

Adolescents are competent media multi-taskers (Confos & Davis, 2016). They are constantly connected, switching attention between multiple platforms and channels. This paired with the desire for peer acceptance, presents opportunities for marketers to create, what Confos and Davis refer to as 360-degree campaigns. These campaigns aim for brands to remain ever-present in the minds of their target audience. The audience is encouraged to share content with their friends, creating a chain of peer endorsement. This study will examine brands' use of viral and influencer endorsement techniques to engage young consumers.

The internet has become a part of the everyday lives of young consumers. Saridakis, Baltas, Oghazi, and Hultman (2016) state that social media usage has several consumer motivations. These are to seek entertainment and information, for empowerment, to project personal identity and engage in social interaction. All are relevant to the social needs of Teenagers. Šramová, (2015) studied the online behaviour of teenage males. The author concluded the internet helped in fulfilling their social needs. Additionally, participants were responsive to marketing

techniques aimed to influence brand perception, and are likely to engage with viral marketing initiatives.

Social pressures influence Teenagers. They are keen to project a favourable self-image to their peers. Therefore, they will share content that they believe will reinforce this image externally (Šramová, 2015). Previous work from Berger and Milkman (2012) supports this. The authors analysed online content sharing. Their finding indicated that individuals are likely to engage with and share information if it helps them to be viewed favourably by peers. Additionally, Hall and Towers (2017) assert that young people respond particularly well to communications that elicit an emotional response. Examples would include content that evokes humour and excitement, or even anger and disgust (Berger, 2013). In this study's critical analysis and evaluation of the content types used by brands, their application of emotionally appealing content will be considered.

Much research conducted within area of consumer socialisation focuses upon children's ability to identify and understand advertising messages. Calvert (2008) has provided commentary about young consumers in the context of advertising literacy; Mau, et al., (2016) examined the purchase behaviour of 8-10 year olds in simulated retail environment. Confos and Davis (2016) conducted content analysis of children's food and beverage brands across digital media platforms. All authors acknowledge that children's identification of advertisements, recognition of persuasive messages, and ability to critique them refines with age. Additionally, each competency emerges alongside of Roedder John's stages of development.

In relation to DMC, Ali et al., (2009) as discussed in section 2.1 concluded that at the same age, children displayed a more sophisticated understanding of television advertising than of online advertising. This provides some use in terms of the regulation and advising, directing organisations to be more explicit in the intent of, the creative and copy used for online advertising. However, as recognised by Ekstrom (2006) and Mau et.al. (2016), research examining young consumers' understanding of online advertising alone, does not provide enough insight into their usage of digital media, and consequently how organisations can best direct campaigns. An issue this research aims to address.

## 2.3 Integrated Marketing Communications in an ever-changing Digital Landscape

The World Wide Web evolved into Web 2.0 during the late 1990s. This signified a shift in the use of the internet. The Web transformed from information retrieval source to an interactive platform for engagement and co-creation (Ryan, 2014). Consequently, Information Communication Technology (ICT) use extended beyond the workplace, and into the households and the personal lives of its users. The Consumerisation of ICT has influenced consumer behaviour and has generated a significant amount of consumer data. Organisations can analyse this data to inform DMC strategy and operationalise marketing communication campaigns (Lecinski, 2011). For marketers this means is that it is possible to tailor highly personalised interactive communications and foster relationships with consumers (Montgomery, 2011). However, Halls and Towers (2017) and Manser Payne, Peltier, & Barger (2017) both conclude that many organisations that use multiple DMC channels are deficient in knowledge, resources and skills to fully optimise DMC campaigns.

The six characteristics of interactive media; ubiquitous connectivity, personalisation, peer-to-peer networking, engagement, immersion, and content creation highlight that the ever present, immersive and co-creative aspects of digital media are of particular appeal to young audiences (Montgomery & Chester, 2009). Qualman (2013) and Stritesky and Stranska (2015) claim that individuals seek communication with an extended network of peers on social media. The digital environment provides individuals with access to a plethora of information. Audiences consume media on an increasing number of different channels. Consequently, organisations face the challenge of communicating with increasingly disparate audiences (Davis & Jurgenson, 2014).

In order to reach audiences effectively, targeting techniques have become more sophisticated and features such as geo-targeting and facial recognition raise questions about privacy and purpose (Marvin, 2013). Context collapse is the notion that digital media use is becoming more passive due to the factors discussed. This concept is not new, and has drawn academic attention since the 1980s (Meyrowiz, 1985). More recently, developments in communication technology have reframed this phenomenon within the digital landscape. For marketers, it has renewed interest as audiences prefer to browse online rather than create or interact with content (Global Web Index, 2017). Young consumers are proficient media multitaskers. Several authors have researched this in relation to the impact it has on user attention, and the effectiveness of marketing messages on media multitaskers. Garaus, Wagner, and Bäck (2017) found that because media multitasking (simultaneous media exposure) requires greater cognitive

resources than consuming media on different devices sequentially, this negatively affects message recall and effectiveness. Brasel and Gips (2017) found that individuals are less likely to switch attention from one device to another if content contained imagery of faces, or animals. This suggests that in order counter the implications of passive consumption and media multi-tasking, to engage young audiences effectively; brands must prioritise the use of more immersive and interactive forms of content.

Hurwitz, Montague and Wartella (2017) conducted a content analysis of branded food websites, specifically examining content aimed at children. They found advergames were prevalent on these sites, and noted that appearance of branded advergames on websites has increased since earlier research conducted by Henry and Story, (2009) and Raju, Rajagopal, & Gilbride, (2010). Hurwitz, Montague and Wartella (2017) imply that industry self-regulation in the US has caused a decline in specific food and beverage sites aimed at children, however have observed an increase in immersive content on those sites that exist. Cheyne, Dorfman, Bukofzer, & Harris, (2013) noted in their content analysis of cereal websites aimed at children an application of 'high immersion' techniques that invited children to participate in virtual world games, including the creation of a personalised avatar. The techniques invited self-expression, an activity that is favoured by young children (Montgomery & Chester, 2009).

The traditional marketing communications mix, was developed in the mid-twentieth century. Early works cited advertising, personal selling and sales promotion as staple promotional channels (Thain, 1958). The inclusion of direct marketing and public relations to the mix occurred as the marketing environment evolved (Fill, 2010). This model can be applied to DMC; however, there is crossover in the channels organisations utilise in digital campaigns. A digital customer conversion campaign for example, display advertising and retargeting techniques for display and social channels. The campaign may also use Public Relations, using social media and blogs, direct marketing using email, and personal selling with live chat. More contemporary models such as POEM, Paid, Earned and Owned Media model and the Six Digital Channels model (Chaffey & Ellis-Chadwick, 2015) exist as frameworks for the selection of communication channels, and techniques are appropriate for the complementary capabilities of DMC.

Bruhn & Schnebelen, (2017) claim that despite the research attention IMC has attracted over the past two decades, relatively little is known about its context within digital media. As digital platforms, in particular social media have heralded a shift from one-way to multi-way

communications, organisations and consumers can engage with each other efficiently. Digital media provide a unique value exchange. For organisations, they build relationships, efficiently target communications, and influence brand perceptions. For consumers, digital media are empowering platforms for self expression, content creation and they can freely access an abundance of brand related information (Bruhn & Schnebelen 2017).

As Bruhn and Schnebelen note, definitions and conceptual perspectives of IMC have developed over the course of the past two decades. It is not within the scope of this study to assess company-orientated aspects of IMC. Rather, it will focus on external communications and impact related features of IMC that align to consumer needs, referred to by Bruhn and Schnebelen as a consumer-centric approach. The latter approach relates to digital and social media. In contrast to a company orientated approach that co-ordinates key messages from within the organisation, then pushes these out to its audience; a consumer-centric approach acknowledges that consumers pull information from multiple sources and make a choice about whether to engage with an organisation (Bruhn & Schnebelen 2017). Smith and Zook (2016) note that developments in digital communications enable brands to extend and enhance the brand experience through branded online communities. Pickton and Broderick (2004) propose that IMC campaigns are approached holistically to ensure that campaigns clearly articulate key messages, do this consistently and coherently across all selected channels, and that multi-channel communications complement each other to reinforce the overall campaign message.

IMC campaigns can and do include the use application offline channels; however, DMC provides organisations with the tools to engage with young people in a way that resonates with their consumer expectations. Young consumers expect real-time, instant and informal communication (Hall & Towers, 2017). It is therefore pertinent for the proposed research to consult contemporary DMC models such as RACE and the Content Marketing Matrix in its analysis of DMC campaigns targeted at young consumers.

## 2.4 Contemporary Digital Marketing Communications frameworks

The Smart Insights Content Marketing Matrix (2014) devised by Chaffey and Bosomworth has been applied to this study as a baseline structure for coding. The matrix helps to identify the types of communications that assist to raise brand awareness, inspire, and educate audiences to increase their brand and product knowledge, and to convince and therefore convert audiences (Appendix A).

The matrix also categorises content according to whether the content is suited to emotional messaging to illicit engagement based on attitudes, moods and feelings; or informational messaging to appeal to a consumer's rational thought processes and reasoning (Fill, 2013).

According to Bosomworth (2014) the matrix is applied to assess how online content can be used to improve performance against communications objectives associated with the areas outlined above (Chaffey & Ellis-Chadwick, 2015). This closely aligns with Chaffey's RACE model; to Reach, Act, Convert and Engage (Chaffey, 2016) (Appendix B). The model presents a digital marketing communications perspective of the consumer purchase funnel, and incorporates principles associated with traditional hierarchy of effects models such as Lavidge and Steiner (1961), St Elmo Lewis' AIDA model, as well post-purchase satisfaction and reinforcement to promote loyalty and retention, associated with Bovee et al. (cited in Egan, 2015).



## 2.4 Research Significance

The exploration of existing knowledge about young consumers has highlighted several areas that this study will address in order to contribute to academic knowledge and provide practical solutions for marketing professionals. Firstly, the evolving digital media landscape presents opportunities and challenges. Young consumers are now digital multi-taskers suggesting that successful DMC campaigns need to consider a variety of communication channels and techniques. This study, in its development of a conceptual framework will identify key DMC approaches in order to reach and engage young audiences.

Relatively little research exists to contribute to academic understanding of how organisations incorporate DMC in to their IMC strategies (Bruhn & Schnebelen 2017). The study will analyse the digital communication techniques employed by four popular children's brands in depth to contribute to academic knowledge in this area.

From an organisational and operational perspective, recent research suggests that organisations are deficient in the competencies required for devising and executing effective DMC strategies (Hall & Towers, 2017; Manser Payne, Peltier, & Barger, 2017). The framework developed will provide marketing professionals with a structure upon which to build their communications approaches.

The theoretical frameworks and concepts discussed in this chapter contribute to research understanding of general approaches the planning and implementation of marketing communications strategies, (Fill, 2010; Thain, 1958) and in relation to a general adult online audience (Bosomworth, 2014; Chaffey, 2016). Existing research outlines broad approaches to young consumer marketing communications that focus peer to peer communication, and consumer-brand co-creation (Montgomery & Chester, 2009; Stritesky & Stranska, 2015). This study will expand upon these approaches to identify additional themes associated with this topic area. The new framework will provide insight in to what is effective at a tactical level with the recommendation of specific tools and techniques.

## Chapter 3: Methodology

### 3.1 Introduction

This study is concerned with developing an understanding of digital marketing communication techniques aimed at young consumers to construct a suitable framework for effective communications. It is concerned with inductive inquiry as it is identifying themes to develop concepts. The researcher has taken an interpretivist epistemological approach to extract meaning from data to identify themes and evaluate the relationship between DMC techniques and stages of consumer socialisation (Bryman & Bell, 2011). The focus of this study is on communication techniques applied by organisations, rather than their impact upon young consumers. Therefore, the selected research method is content analysis. Analysis of rich data in the form of social media content will achieve a deeper understanding of how children's brands currently use marketing communication techniques. As understanding rather than quantification is the driver of this study, a qualitative approach has been selected (Bryman & Bell, 2011).

The primary objectives of this study are concerned with the critical analysis and evaluation of DMC techniques, and ultimately, conceptual development. The research therefore involves two areas of enquiry. Firstly, this study draws upon concepts and frameworks presented in existing literature, namely the Content Marketing Matrix and RACE. It evaluates DMC techniques used by children's brands in relation to these frameworks as outlined in objectives 1 to 3.

Objective 4 is concerned with conceptual development. Current frameworks have been consulted to develop the coding structure through which emergent themes have been categorised. To achieve objective 4, inductive enquiry is necessary. This study does not claim to fully adopt a grounded theory approach, however it does share some characteristics in its design. Data collection and analysis in grounded theory research are interrelated (Corbin & Strauss, 1990) In this study the frameworks discussed have formed the basis of a coding structure to which manifest content has been attached to during the first coding cycle. This has allowed the researcher to identify where content types are concentrated on the Content Marketing Matrix to scrutinise further during a post-first cycle review and preparation for second cycle coding.

According to Corbin and Strauss (1990), a key aspect of grounded theory research is categorisation. Content analysis requires an iterative approach to data, generating insight throughout the research process and alongside data collection (Chang, 2011). Consequently, new insights are carried forward from one iteration to the next to aid thematic and conceptual development (Corbin & Strauss, 1990).

According to Lai and To (2015) a grounded theory approach to content analysis has several advantages which are relevant to this study:

1. It provides insight that is not constrained by existing perspectives, encouraging the discovery of new topics and themes. This is relevant to objectives one and four
2. It identifies completed actions rather than what respondents believe they would do, in contrast to a survey approach. It is necessary for this study to examine existing practice in order to achieve objectives one to three
3. It is effective when other research methods are unavailable. In the case of this study, it is not possible to survey young consumers for ethical considerations discussed later in this chapter.

## 3.2 Methodological Considerations

### *3.2.1 Justification for the Selected Paradigm and Methodology*

This study is concerned with the evaluation and analysis of overt communications made by children's brands via digital channels. Several studies have employed web content analysis in order to determine and evaluate the use of branded marketing communications techniques aimed at children. In particular, Alvy & Calvert, (2008); Cheyne et.al (2013); Hurwitz et.al (2017). Web content analysis provides the researcher with a systematic approach to disaggregating large datasets as well as identifying frequently occurring properties and emergent themes (Chang, 2011).

The research objectives outlined in the aforementioned studies differ from this research insofar as they are concerned with food and beverage marketing from the stance of health promotion. However, the methodologies employed have provided a useful reference point for the development of the methodology in this study. Cheyne et al (2013) were concerned with the concentration of videos, games and quizzes appearing on child targeted online

communications, and as such incorporated these areas in to their coding structure, as has this study.

All authors addressed concerns with subjectivity in code development by conducting inter-rater reliability tests. These ensure a satisfactory level of congruence between the researcher and a colleague in relation to the coding structure and approach (Bryman, 2016). This approach was also adopted in this study to pilot the coding, and will be discussed later in this chapter.

Content analysis is particularly useful in addressing the research question, as it will generate knowledge about communication with children. Gaining access to under 18s in order to conduct primary research has many ethical considerations and gaining ethical approval would be challenging for an early career researcher (Bryman & Bell, 2011). Content analysis will enable the researcher to collect data unobtrusively. This does mean that the researcher will not be able to observe antecedents and consequences of a recipient's exposure to content (Krippendorff, 2004). However, the research focuses on analysing content produced by organisations, rather than its impacts on young consumers.

Chang (2011) outlines the value of web content analysis for marketing research. In particular, its capacity to enable researchers to obtain insight in to word-of-mouth generating communications through social networks. Lai and To (2015) observe that the relevance of social media content analysis to marketing research is reflected by the development of tools for modelling and mining of such data. To address the research question the study must analyse complete, rather than intended communications. Content analysis will serve as a valid research instrument to generate insight about what media messages children are currently consuming, and the approaches popular brands currently employ.

### 3.2.2 Sampling

#### 3.2.3 *Selection of Children's Brands*

This study has applied a non-probability sampling strategy to select a sample of children's brands. The study used a homogenous purposive sampling approach the research is investigating the communications of brands specifically associated with children. This technique allows the researcher to select a sample of sector appropriate organisations (Saunders et al., 2016). Similar studies adopt this approach.

Cheyne et al. (2013) used purposive homogenous sampling to select branded cereal websites for content analysis. Henry and Story (2009) in their content analysis of branded websites aimed at adolescents selected a sample of over 100 food and drink websites sourced from Brandweek's annual 'Superbrands' report. This study consulted recent market research concerned with identifying and rating popular children's brands to identify an appropriate sample, Statista and Think with Google.

At the time of writing no UK specific reports were available without a paid subscription. Statista (2017b), reports on the 25 most popular brands amongst 6-12 year olds in the US in 2016. In order to examine DMC against stages of consumer socialisation, this source is useful in terms of examining communications to children in the Analytical Stage. Google conducted a survey of 1,000 teenagers aged 13-17 (Reflective Stage) to determine the brands that they view most favourably (Think with Google, 2017). The report's findings are presented in a matrix plotting brands against children's awareness of the brand (rated out of ten), and perceived 'coolness' (rated out of nine). Google published the top ten 'coolest' brands (Appendix C).

Initial analysis of these reports revealed that leading children's brands fall into two main categories. Food and drink, and entertainment. The researcher cross-referenced each brand according to Statista's top ten and Google's top ten brands. The remaining 15 brands in Statista's list were cross-referenced against all other brands that appear in Google's brand matrix (Appendix D).

For the purposes of the sampling process, Google's matrix was divided into quadrants. The top right quadrant (1) denotes high awareness and 'coolness'. The top left (2) identifies brands that

teens are highly aware of, but rate as less cool. The bottom right (3) shows brands with less awareness but high levels of ‘coolness’. The bottom left (4) shows brands that teens are neither highly aware of, nor rank as cool. An initial sample emerged based upon those brands that appeared in both the Statista rankings and within the top two quadrants of Google’s matrix:

Brand	Category	Statista Rank	Google quadrant (rank where available)	UK presence
Oreo	Food and Drink	2	1 (5)	Y
Doritos	Food and Drink	4	1(8)	Y
Disney	Entertainment	6	1	Y
Netflix	Entertainment	11	1 (2)	Y
McDonalds	Food and Drink	19	2	Y
Lego	Entertainment	21	2	Y

*Figure 1: Sample of children's brands selected for analysis*

A full breakdown of brands is included in Appendix E. After reviewing the sample, Netflix was discounted. As a provider of television and film entertainment, initial analysis of its Facebook page found that it was promoting films and television episodes that were intended predominantly for an adult audience (Netflix, 2018).

McDonalds was also discarded from the sample. The sample already contained two food and drink brands that were ranked highly in terms of popularity with young consumers in both Statista and Google studies. Additionally, McDonalds although rated highly for awareness, was ranked as the least cool Fast Food brand featured in Google’s study (Think with Google, 2017).

### 3.3 Research Design, Methods and Procedures

The research follows a cross-sectional, qualitative approach. The researcher has analysed several organisations over a fixed time period to identify themes and variation in their digital marketing communications (Bryman & Bell, 2011). Initially, the intention was to analyse data from a twelve month period. This was revised to six months. A major consideration that informed this revision was the volume of Social Media data available were too large to analyse within the time allocated for the study.

The online channels selected for this study are social media brand accounts. Digital Marketing Research organisation Global Web Index (2015) surveyed a cohort of 6000 teenagers, revealing that second to researching products through search engine queries, over a third of teenagers looked to social media sites for this purpose. Specific social media platforms were selected by popularity with younger audiences. Research conducted by Statista (2018) identifies the three most popular social platforms for teenagers and young adults are; Snapchat, Facebook and Instagram. Due to the ephemeral nature of Snapchat, it would not be possible to capture Snapchat stories retrospectively, therefore Snapchat was discounted. However, given the platform's popularity with young consumers (Chaffey, 2017) this will be an area for future research.

#### 3.3.1 Data collection

The researcher utilised qualitative research software, Nvivo for data collection, management and analysis. Bryman and Bell (2011) recommend using computer assisted qualitative data analysis tools for qualitative research involving large datasets.

Social media data were collected using a browser extension, NCapture, which converted Facebook content into a dataset that could be uploaded directly in to Nvivo. NCapture does not collect Instagram data in the same way, but does however allow for single posts to be captured as PDFs suitable for uploading in to NVivo software (QRS International, 2017).

NCapture retrieved a total 183,518 social media posts (records) from the branded accounts of all four brands included in the sample. This was systematically refined in to a dataset containing 232 records. The remainder of this section will outline the rationale and approach used in selecting records for analysis.

## *Facebook*

It is not possible to specify a date range when retrieving Facebook data using NCapture. Facebook determines the number and range of posts retrieved (QRS International, 2017).

The dataset was systematically refined according to the following criteria:

1. Content posted by the brand from the brand's social media sites
2. Content posted between 1<sup>st</sup> March 2017 and 31<sup>st</sup> August 2017

In the case of Doritos, this reduced the dataset to 21 records. The same approach was applied to Disney, returning 147 records. Similarly, a capture of Lego's Facebook data retrieved 194 records. For Lego and Disney a third criterion was introduced to refine the data further so that analysis was manageable in relation to the project's timescales:

3. Content posted on Wednesdays during the six month period.

The same approach was applied to Facebook content for the remaining brands as outlined in Figure 2.

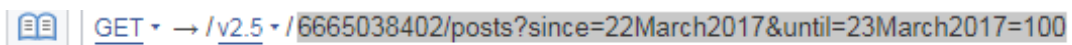


Brand	Records retrieved from NCapture	Records filtered by criteria 1 and 2	Records filtered by criteria 1,2 and 3	Total number of selected records
Doritos	34602	21	N/A	<b>21</b>
Oreo	21522	12	N/A	<b>12</b>
Disney	127274	147	20	<b>20</b>
Lego	Data retrieved from using NCapture insufficient. Alternative collection method applied	N/A posts captured individually according to all four criteria	59	<b>59</b>
				<b>112</b>

Figure 2: Facebook content by brand

Lego's content was initially collected with NCapture. 194 posts by Lego were retrieved. However the earliest date NCapture collected content was 24<sup>th</sup> July 2017. Therefore, an alternative method was applied in order to collect posts from 1<sup>st</sup> March to 31<sup>st</sup> August.

The researcher used Facebook Graph Application Programme Interface (API), a developer tool to retrieve Lego's content. Queries were input into the API using Hypertext Transfer Protocol (HTTP) syntax (Facebook, 2018). It was not possible to run one query to collect all of Lego's posts, as it exceeded the Graph's maximum of 100 posts retrieved per query. Therefore in order to ensure all posts made on a Wednesday within the sample timeframe were collected, the researcher entered individual queries to cover these dates. An example of the syntax used within the tool is below:



665038402 is Lego's the unique page ID

Once posts were retrieved the textual content of the post was input in to Facebook's search bar and the post that corresponded to the correct date was selected. The post was then captured and input in to Nvivo as a PDF using NCapture.

## Instagram

Instagram content was sourced using Instagram analytics tool Picodash, which allows users to search for content filtered by user name, then further refine using date ranges (Picodash, 2018). As Picodash already included the facility to search and retrieve a brand's own content, it was not necessary to filter by criteria 1 and 2. Individual posts were collected as PDFs using NCapture.

Brand	Number of records retrieved	Records filtered by criteria 1 and 2	Records filtered by criteria 1,2 and 3	Total number of selected records
Doritos	13	N/A	N/A	<b>13</b>
Oreo	7	N/A	N/A	<b>7</b>
Disney	141	N/A	20	<b>20</b>
Lego	468	N/A	80	<b>80</b>
				<b>120</b>

Figure 3: Instagram content by brand

### 3.3.2 Coding structure and approach

Coding criteria has been developed with reference to an existing DMC framework, the Content Marketing Matrix (Bosomworth, 2014). RACE provides an overarching guide to inbound digital marketing, and the Content Marketing Matrix has been produced to follow on from this (Bosomworth, 2014). The researcher considered the Content Marketing Matrix to be the most appropriate framework upon which to base coding in the first cycle as it classifies content by purpose and type. First cycle coding was concerned with the classification of manifest content such as video, reviews and games. Figure 4 outlines the coding process.

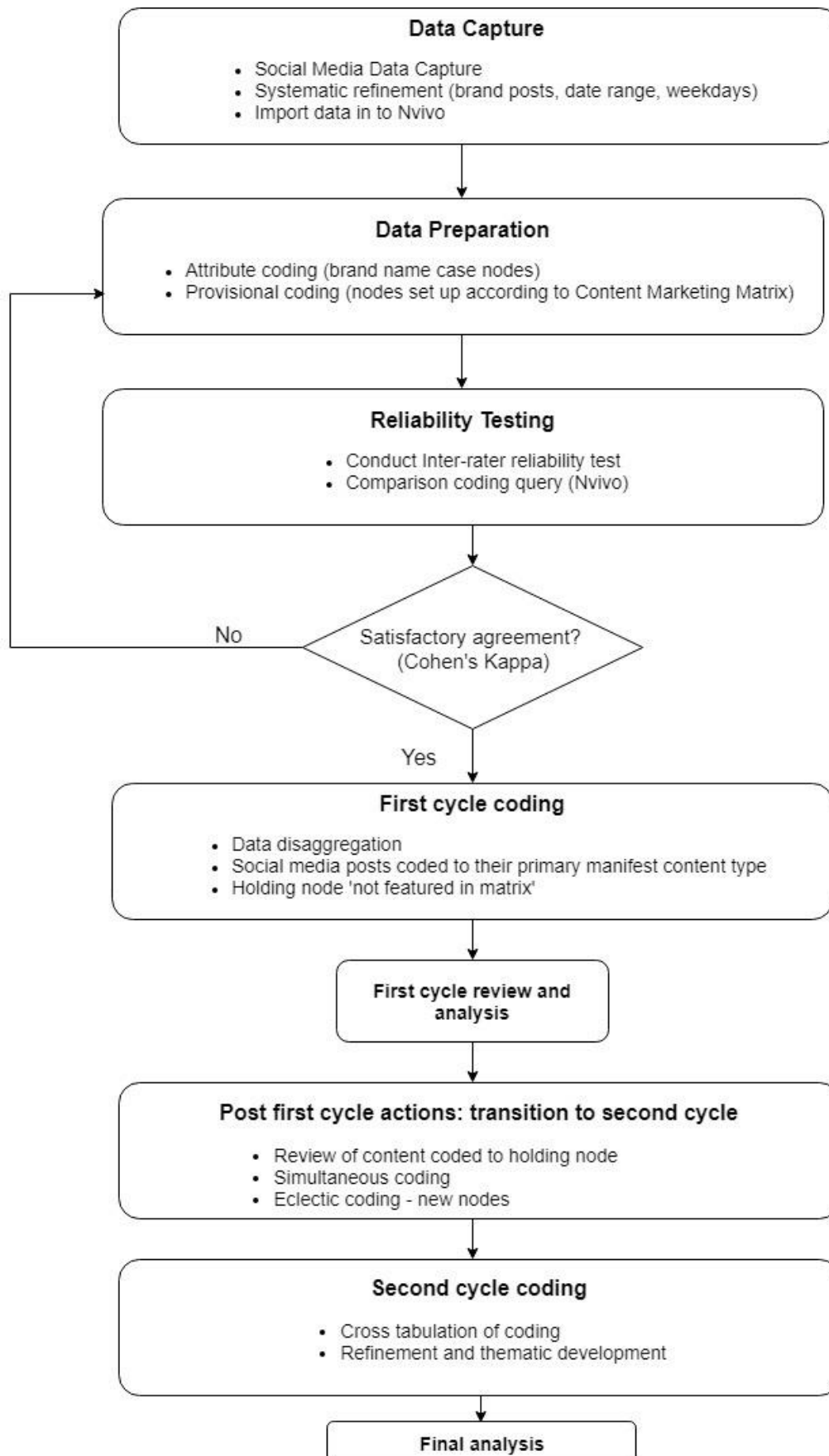


Figure 4: Coding approach and process

### *Provisional coding and data preparation*

Data were stored and labelled in Nvivo according to the brand and social media platform from where they were retrieved. As over 200 social media posts were collected, an attribute coding model was applied for data management purposes, with relevant data allocated to a brand name case node (Saldana, 2016). This gave the researcher the means to run brand based queries should they be required to later in the study.

The researcher prepared codes prior to data collection and analysis using a provisional coding approach. These were codes based upon the categories and content types found in the Content Marketing Matrix. From preparatory research undertaken, the researcher expected data collected to be coded to areas of the matrix during the first cycle (Saldana, 2016)

The researcher created hierarchical nodes in Nvivo, matching the elements contained within the Content Marketing Matrix. An example of parent and child node structure is below:

<b>Matrix Quadrant (Parent node)</b>	<b>Content Type (Child node)</b>
Entertain	Video
Inspire	Celebrity Endorsement
Educate	Infographic
Convince	Product Features

*Figure 5: Example node hierarchy*

### *Inter-rater reliability*

As an individual qualitative research project, potential issues with coding reliability may emerge if the researcher relies solely on their own judgement when coding (Bryman, 2016). It is therefore pertinent to conduct reliability tests in order to minimise these issues. Following provisional coding, the researcher conducted an inter-rater reliability test. The researcher recruited a colleague to code a small sample of the data using the node structure set up to determine the degree of congruence between the researcher and colleague's coding. Reliability was measured with Cohen's Kappa Coefficient (Appendix F). The test results showed satisfactory level of reliability to proceed.

### *First cycle coding: disaggregating and labelling data*

The first coding cycle used an initial coding method, described by Saldana (2016) as an appropriate method for deconstructing data in to discrete parts for further examination and is a useful method for labelling data. During the first coding cycle, using the Content Marketing Matrix as a structure, codes were allocated to content according to their primary manifest content type. Video content was coded as such. At this stage, coding data according to its secondary or associated purposes was not included in the coding process. A holding node 'not identified in the matrix' was set up for content that did not appear to match to types appearing on the matrix. Content was revisited during the second cycle to determine their purpose relative to marketing communications.

### *Post first-cycle transitions: preparing data for the second cycle*

The purposes of second cycle coding are to refine the code set in to a smaller list of themes and concepts. It is also to reorganise and further analyse data using first cycle coding methods (Saldana, 2016). Before this could proceed, it was necessary to review coding patterns following the first cycle. The review indicated that coding a record by its primary purpose revealed an insufficient amount of insight to justify moving straight to a second coding cycle. For instance, a single social media post may be a hybrid of two or more content types as featured on the Content Marketing Matrix. It may also have features that the matrix does not address.

A large number of records were coded as video content during the first cycle, which meant that that the nature of the video content warranted further investigation. The approach was to review video sources and code according to their duration. The intention was to identify if there were any relationships between video length and content type.

As sources may be expected to be coded simultaneously to multiple nodes (Miles, Huberman, & Saldana, 2014), it was apparent that the code list would increase in number before emergent themes and concepts could be identified and explored.

Post first-cycle coding took two approaches:

- Simultaneous coding - applying two or more codes to a single source.  
E.g. coding a record to both the Video node and Product Features node.  
This was to identify relationships and associations between content types
- Introducing new nodes through the application of an eclectic coding model.  
This was to identify themes and to introduce nodes for newly identified content types (Saldana, 2016).

The researcher exported a codebook containing a list of all 70 nodes created using Nvivo during the first and post-first cycle stages. Results from an Nvivo node matrix query revealed the pattern and concentration of coding. This insight was carried forward in to second cycle coding

#### *Second cycle coding: Refinement and thematic development:*

Using node matrix results, the researcher identified associations between different nodes; results also informed the validation and rejection of new content-types. Finally, interpretation of these results assisted in developing themes from the data. This is discussed in Chapter 4.

A pattern coding approach was taken to refine the coding structure.

Pattern coding is suitable for condensing the large amount of data the study has generated into smaller units for analysis (Miles et al., 2014). A review of nodes created during the provisional coding stage took place and those that were not coded to any sources were removed. All nodes that were coded to one source only were removed as there were no patterns or relationships to examine. A review of sources coded to new nodes identified during post first-cycle analysis also took place.

There were two purposes for creating new nodes:

1. To code sources of a content type that was not currently featured on the Matrix  
For example, memes, GIFs and character based content.
2. To code sources where a new approach was identified but the purpose of the content varied  
For example, content that included co-branded messages may be used for a variety of different purposes according to the Content Marketing Matrix.

Finally, the researcher cross tabulated new nodes against all others to identify a pattern of coding. This meant that new nodes became children to the parent nodes set up during provisional coding. Parent nodes represented categories according to the Content Marketing Matrix. For example, GIFs were also coded as video content, and therefore became a child node of the parent node, 'Entertain'.

Following this process, the researcher was able to progress to a final analysis of the data, which is discussed in Chapter 4.

### 3.4 Ethical Considerations

Web content analysis does not require the researcher to interact with individuals who are using online platforms. The researcher acknowledged that the process of gaining ethical approval to contact minors for research purposes may not be successful or approved within the project deadlines (Bryman & Bell, 2011). Therefore, conducting primary research with young consumers was not practical. Content analysis is an unobtrusive research instrument and most appropriate to this area of investigation.

There are still ethical considerations to address. Content posted on branded social media accounts is in the public domain, thus negating the need for informed consent (Bryman & Bell, 2011). The focus of the analysis was on branded content rather than user comments and interactions. The researcher has taken measures to preserve the anonymity of the general public by omitting comment threads and obscuring any visible user names, account handles or profile images from figures and appendices in this work.

The researcher extracted content from each brand's official social media sites, which are open and public and did not access any closed forums, as participants perceive these groups as more personal and private (Bryman & Bell, 2011).

### 3.5 Summary

This study adopted an interpretivist epistemological approach, to undertake a qualitative web content analysis of children's brands. The methodological approach was developed with reference to methods used in previous studies relating to this area of inquiry. Current market research was the starting point for selecting a sample of popular children's brands. A cross-referencing exercise identified a sample of six brands, subsequently reviewed and refined to four.

Data were collected and refined systematically using computer assisted qualitative data analysis software, Nvivo. Inter-rater reliability testing assured a satisfactory level of coding reliability. The researcher adopted an iterative approach to coding and analysis. Stages included labelling and disaggregation to categorisation, refinement and ultimately conceptual development. The following Chapter will discuss in depth the findings of this study.



## Chapter 4: Data Analysis and Interpretation

### 4.1 Introduction

The researcher conducted a qualitative content analysis of branded social media communications from four popular children's brands. The sample of brands contained two food and drink brands, Oreo and Doritos, and two entertainment brands, Lego and Disney. In total 232 branded social media were included for content analysis. This chapter will present an analysis and interpretation of social media content as part of this study's investigation in to the digital marketing communications used by children's brands. The research has brought together two streams of academic understanding relating to young consumers. The first about marketing communications methods and approaches directed at a young consumer audience, the second relevant to understandings integrated marketing communications in the context of consumer socialisation. The findings have led to the development of a conceptual framework that outlines the process of developing young-consumer brand relationships using integrated marketing communications.

The research aimed to achieve the following objectives as outlined in Chapter 1:

1. To identify common themes in and critically analyse the application of DMC techniques used by popular children's brands
2. To critically evaluate the relationship between these DMC techniques and the relevant stages of consumer socialisation associated with the target audience.
3. To examine how children's brands should incorporate DMC into integrated marketing communications
4. To synthesise the findings to develop a DMC framework for brands to enhance communication with young consumers.

Findings relate to one or more objective. Therefore, the presentation of findings are structured as follows:

1. DMC techniques used by children's brands: Findings and critical analysis

This discussion addresses objectives one and two.

2. An examination of the role of Digital Marketing Communications within Integrated Marketing Communications

This discussion is relevant to objective three.

3. A Digital Marketing Communications approach to developing Young consumer-brand relationships

This is a summary and synthesis of objectives one to three, and addresses objective four.

#### 4.2 DMC techniques used by children's brands: Findings and critical analysis

Two hundred and thirty two social media records posted between 1<sup>st</sup> March and 31<sup>st</sup> August 2017 were analysed in two coding cycles. This provided insight in to how children's brands approach DMC according to Bosomworth's Content Marketing Matrix. The analysis also identified new content types. Secondly, a review of the data identified common or emergent themes relating to DMC techniques.

The following section discusses the insights listed below:

- i1. Video content transcends the entertainment category as a vehicle for message distribution
- i2. The creation of 'convincing' content to develop brand preference and desire is central to young consumer-brand communications
- i3. A variety of content types are employed to inspire audiences, although it is the use of characters that dominates this category
- i4. New variants of content types exist for marketers to include in their content mix for young consumers.

Content by matrix category and content type

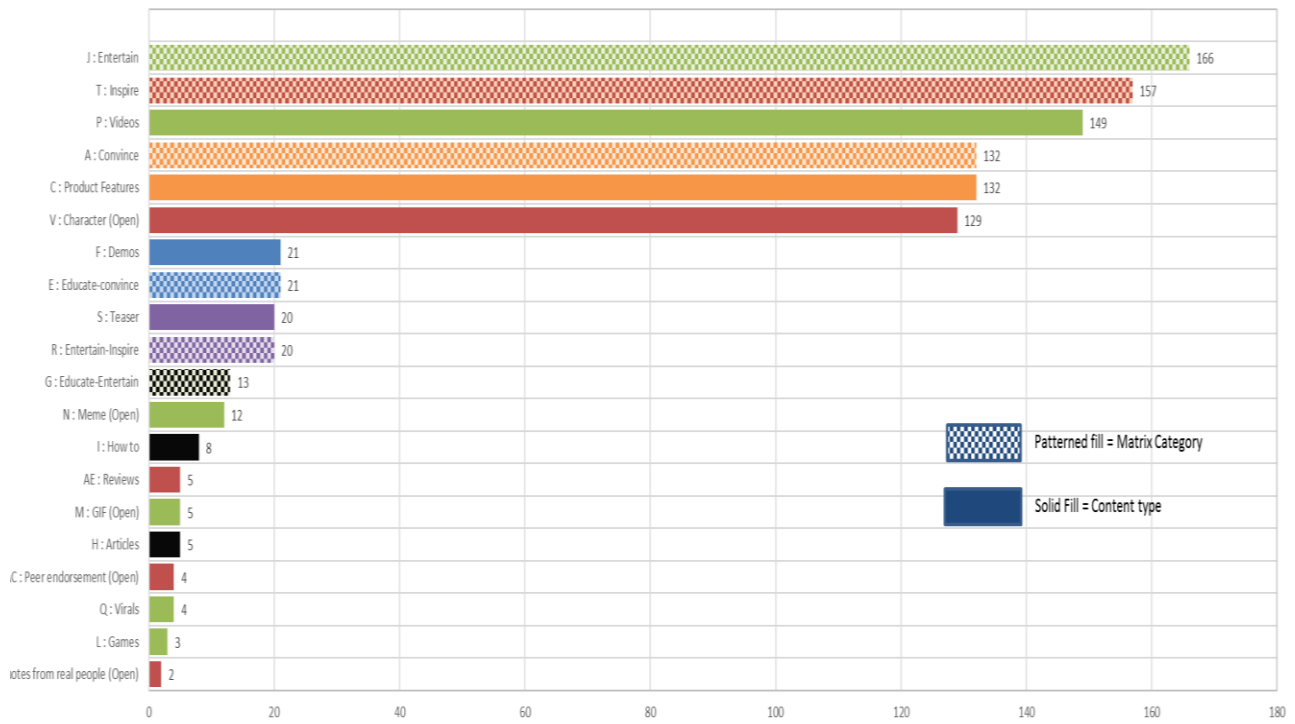


Chart 1: Content by matrix category and content type. Content labelled (Open) refers to new nodes that were created during post first-cycle transition coding

#### 4.2.1 Video content transcends the entertainment category

According to the Content Marketing Matrix, video content fits in to the entertainment category and is an important tool for generating awareness within the Chaffey's RACE framework (Chaffey & Ellis-Chadwick, 2015). Content analysis results have shown that entertaining audiences is a key activity associated with young consumer brands. The use of video as an entertaining medium through which to convey messages associated with the remaining four quadrants of the Content Marketing Matrix is evident content analysis results. Confos and Davis (2016) have previously highlighted that brands that present themselves as entertainers engage young audiences at a deep level, creating positive associations with the brand. Positive and memorable experiences may extend the longevity of the brand relationship as these associations are carried in to adulthood (Fournier, 1998)

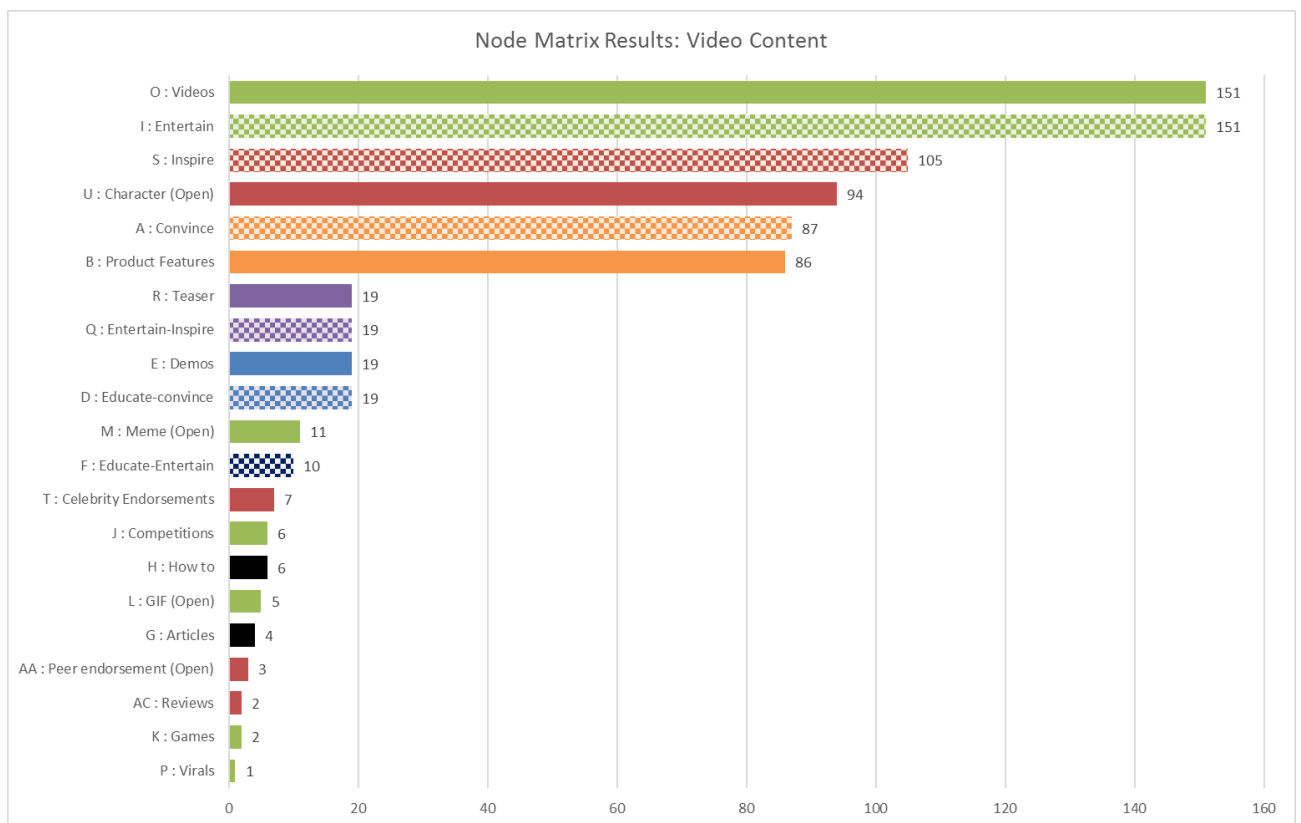


Chart 2: Cross tabulation of sources coded as video

Beyond entertainment, brands used video a medium to inspire and convince audiences above all other purposes. Considering content types that are included in Bosomworth's Content Marketing Matrix, video is most closely associated with displaying product features. Several authors including Hurwitz et al. (2017), Waiguny et al. (2014) and Montgomery and Chester (2009) assert that the use of immersive content such as video is effective in engaging young consumer segments. This is for a number of reasons. As Mau et al. (2016) point out, young consumers in the Analytical Stage of development are particularly susceptible to distractions, therefore content produced to attract and gain attention is a priority. This approach also aligns with the recommendations made by Keller (2009) to use branded video content to engage audiences.

Organisations are adhering to these principles and are favouring short-form video under a minute in duration as shown in Chart 3. Instagram will only serve video content on its platform up to 60 seconds in length (Instagram, 2018). As 69 out of the 125 video sources were found on Instagram, a large percentage of video content coded as a minute or less was expected. However, despite this brands used video content under this threshold heavily. Nearly half of all video content was 20 seconds or under in duration.

Children from five years of age upwards begin to assess products beyond their salient features and processing of more detailed product information is possible. However, holding the attention of young consumers is challenging (Mau et al. 2016). Video content to display products therefore should be short and impactful. A quarter of all product feature videos were ten seconds or less and 60 per cent were 30 seconds or under. The use of content to convince is discussed further in the next section.

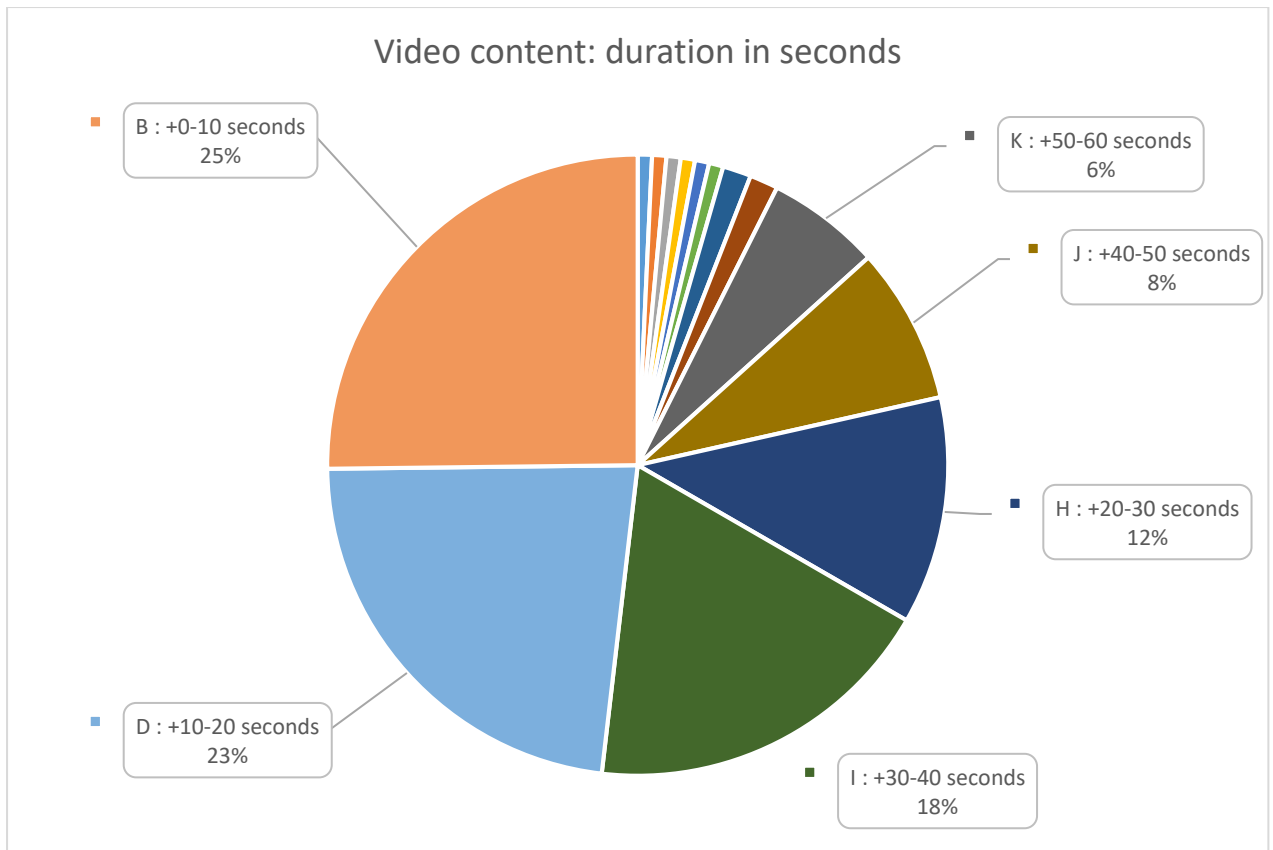


Chart 3: Videos by duration

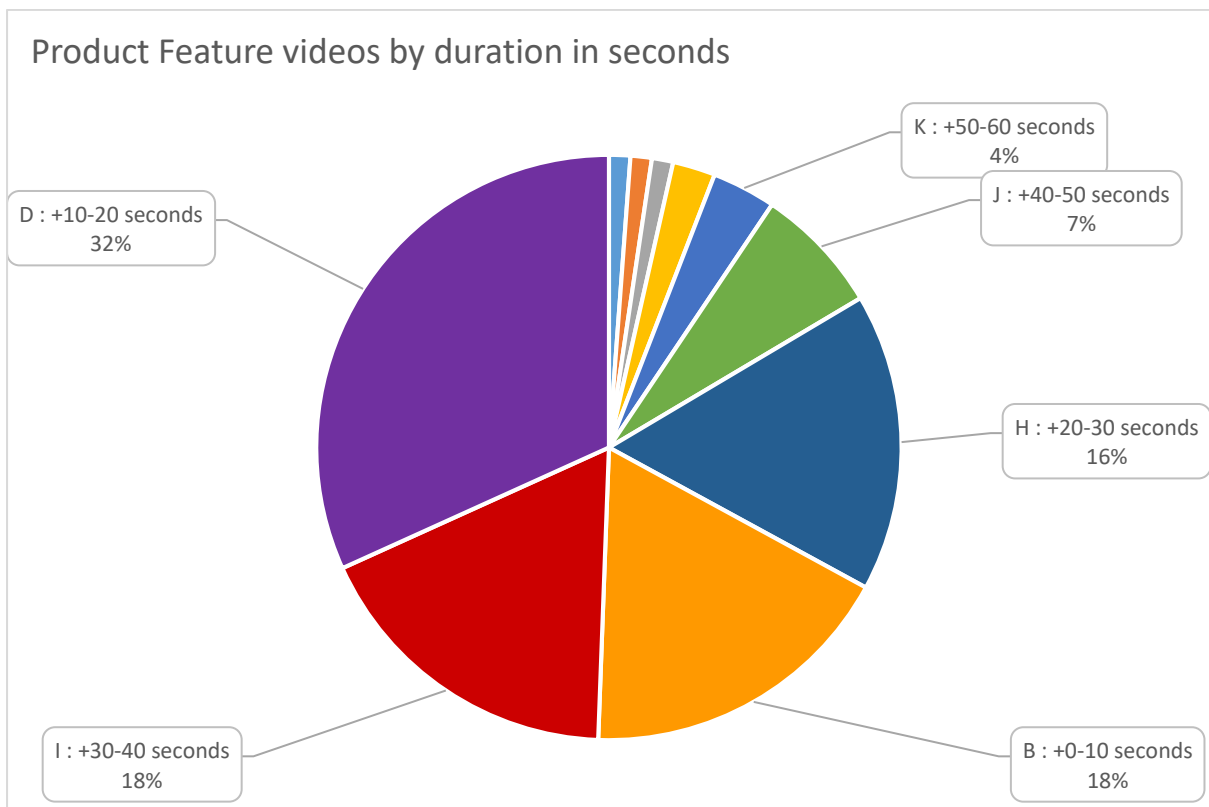


Chart 4: Product feature videos by duration

#### 4.2.2. Content to ‘convince’ is central to young consumer- brand communications

Video content is useful for generating awareness and capturing the attention of young audiences. With reference to seminal hierarchy of effects model, AIDA, and to a digital marketing counterpart, RACE, once achieved, developing interest and desire to motivate consumers to act become the next priority.

Young consumers are a lucrative consumer segment (Haryanto et al., 2016). Nurturing brand relationships to convert young consumers in to loyal customers is a challenge for a number of reasons. Children within the Perceptual and Analytical stages of development are still refining their understandings of commercial messages. Analytical and Reflective stage children are beginning to develop cynicism towards marketing messages that are overtly sales-like in their approach (Nairn, Griffin, & Gaya Wicks, 2008). Additionally, ASA guidelines prohibit marketing techniques that direct children to ‘pester’ adults to make purchases (ASA, 2017).

Findings from this study have revealed that the content used for convincing young consumers communicated product features. According to the Content Marketing Matrix, product feature content is appealing to rational decision making (Chaffey & Ellis-Chadwick, 2015). For children, this is less effective than content that elicits emotional response (Hall & Towers, 2017). The approach taken by children’s brands is therefore complementary. Content-types associated with the emotional areas of the matrix, entertaining and inspirational content are used as a vehicle to carry product information messages.

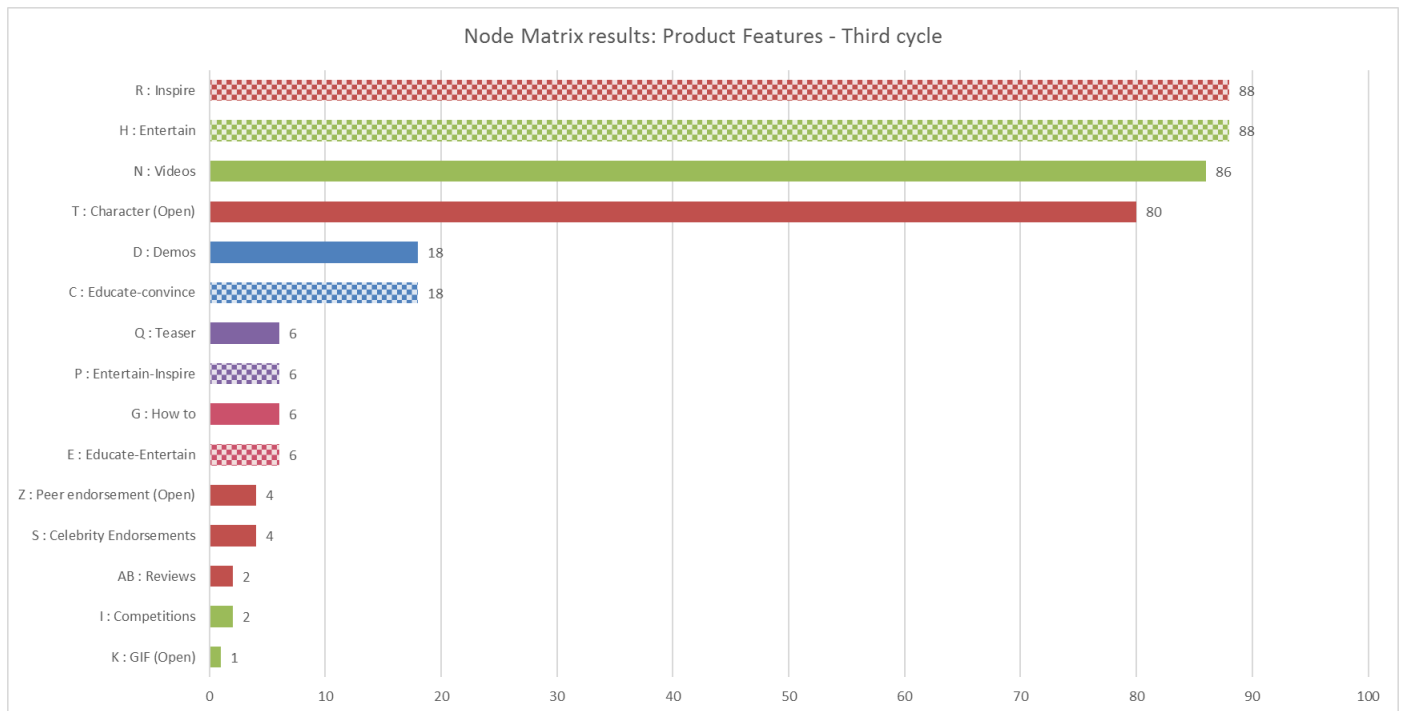


Chart 5: Node Matrix results - Product Features

### *Inspiring into conviction: Branded Characters*

A common theme amongst children's brands analysed was to promote product features through a character-based communication. To promote product features this took two forms:

#### Branded character as the product

The product itself is the product, or represents the product. Examples include Lego characters promoting sets they feature in and the Android robot promoting the Android Oreo operating system.

#### Branded character promotion

The character is a central protagonist in scenarios promoting the product but is not a feature of the actual product. For example, Doritos use 'Baby Dragon' to promote its Heatwave line of crisps.

Although the use of branded characters in marketing communications is not a new technique (Keller, 2013) the use of branded characters in video content is a useful to children's brands. It helps to address the issue of media distraction in young consumers. In line with techniques proposed by Brasel and Gips (2017), content that includes faces and animals are more likely



to hold a viewer's attention. There is scope for the adoption of this approach in various sectors. Lego and Disney use characters extensively as entertainment brands they have a number of different characters associated with them from film, TV and merchandise. The use of characters personifies the brand, which facilitates relationship development. Characters encourage brand recall and salience. Characters can meaningfully convey brand personality in how it looks, and acts. Doritos' tagline is 'For the Bold' (Doritos, 2018) and its social media posts featuring Baby Dragon show him participating in a number of sports. Baby Dragon is also 'does his own stunts' (Doritos, 2017a).

### *Celebrity and peer endorsement*

With the exception of the Baby Dragon campaign, Doritos use characters to a lesser extent than Lego and Disney. There were no examples of character use in Oreo's content. However as both Doritos and Oreo are snack brands, this is unsurprising. There is much contemporary discourse around the issues of childhood obesity including academic criticism of the use of cartoons, and characters in branded online material (Cheyne et al., 2013; Henry & Story, 2009). It is still possible to inspire fans using endorsement techniques. Both brands employ celebrity endorsers. Oreo have associations with footballer Neymar Jr, former basketball player now rap artist Shaquille O'Neal and singer Christina Aguilera (Richards, 2017). Doritos collaborated with YouTube stars Johanna James and Goubtube over the summer of 2017 (Doritos, 2017b)

Peers influence children at all stages of consumer socialisation. Sensitivity to the views of peers increases through the Analytical Stage and peaks in the Reflective Stage (Roedder John, 1999). Promotional content featuring people generally includes actors who are close in age to the target group. This is a widely used approach to targeted marketing communications in general (Fill, 2013) and for the young consumer segment, brands featured in this study utilise it to promote product features. Lego used video demonstrations featuring children of ages consistent with the Analytical Stage. The children showed their creativity by playing out a story they had created using Lego (Lego, 2017a). Children also feature as authors of product reviews (Lego, 2017b). By providing information about products in entertaining formats, increased knowledge stimulates brand preference and desire for a product before eventual purchase.

Figure 6 demonstrates how a revised Content Marketing Matrix for young consumers would look. The dotted lines show the different content types that complement product feature related communications.

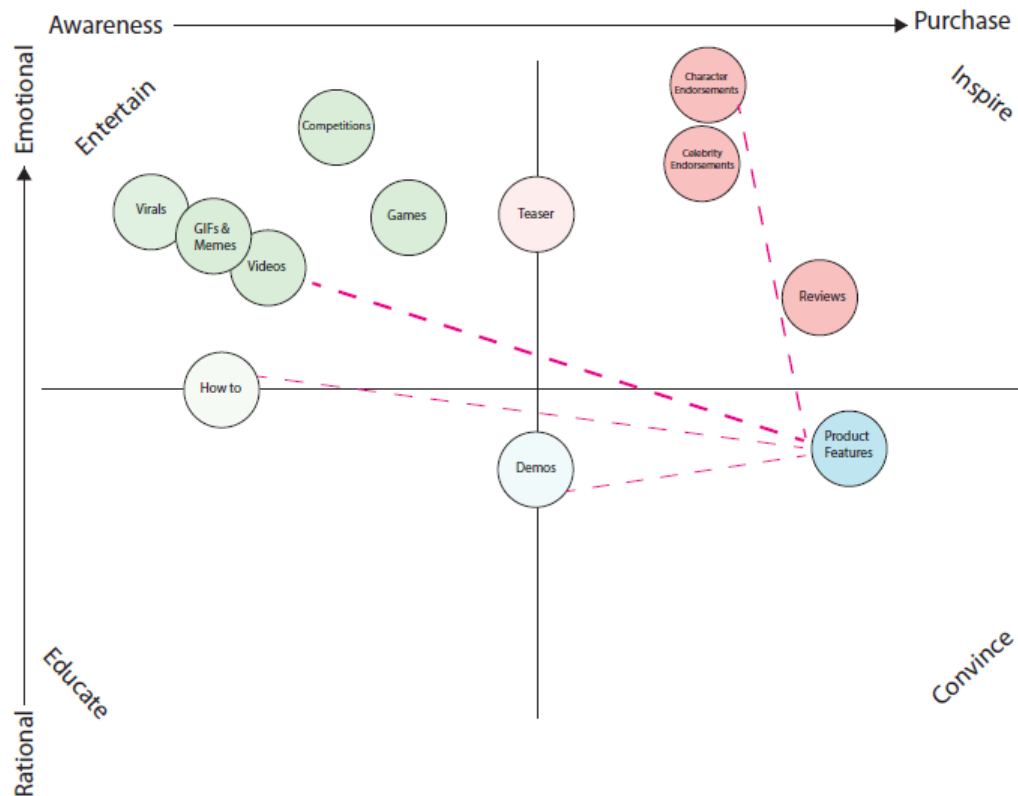


Figure 6: Content Marketing Matrix in the context of brand – young consumer communications.

### *Memes and GIFs: Harnessing the appeal of co-creation*

Analysis of social media content revealed that in children's brands used content types that were not included in the current content marketing matrix. Character and peer endorsement approaches have already been discussed. This section focuses on content genres associated with entertainment, Meme and GIF.

These methods are popular with a young audience and are effective ways for brands to generate engagement and communicate a young and humorous brand personality (Shifman, 2014) refers to internet memes as digital items that share common characteristics, created in awareness of each other and distributed, imitated or changed via the internet by multiple

users. Wiggins and Bowers (2015) define memes as spreadable media used for the purpose of instigating and continuing engagement.

GIFs are Graphic Interchange Format files that enable short elements of media content to be pieced together and played on a loop. Giphy, a free online GIF maker and GIF search platform shows over 1 billion search results to over 100 million active users of the platform every day. This demonstrates that the GIF is a popular element of contemporary internet culture (Miltner & Highfield, 2017). In relation to IMC, Smith and Zook (2016) outline that co-creation is a key element of developing brand relationships and loyalty. GIFs and Memes as vehicles of co-creation are particularly attractive to young consumers (Montgomery & Chester, 2009).

Figure 7 shows examples of memetic content posted by Disney and Doritos. The meme posted on Disney's Facebook Page (Disney, 2017) depicts the delight of Princess Merida, the main character from Disney film, Brave as she sees the top of the rock face she has been struggling to climb. The accompanying caption reads, 'When the weekend finally comes in to sight'. The Instagram post made by Doritos (2017a), shows their Baby Dragon character having a similar reaction to the prospect of the approaching weekend.

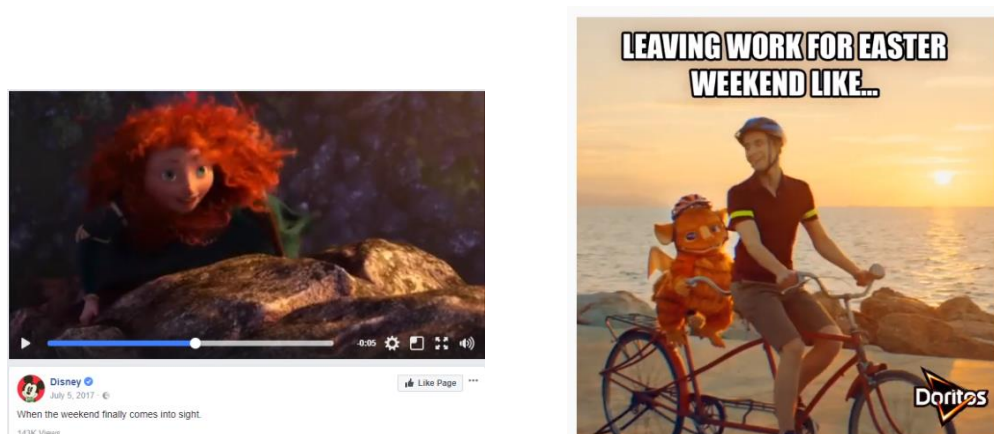


Figure 7: Examples of Memetic content

This study highlights that children's brands are using these techniques to appeal to and engage young audiences by incorporating popular branded characters in to these content types.

## 4.4 An examination of DMC and IMC

*Children's brands promote brand salience by repeating key messages in a variety of content formats*

Section 4.3 discussed the various content approaches brands use when communicating with young consumers. This section develops this discussion in relation to how brands use DMC to embed key brand messages to young audiences.

Pickton and Broderick's Four Cs of Integrated Marketing Communications refer to clarity, consistency, coherence and complement. The application of DMC tactics in IMC campaigns gives organisations the opportunity to extend and enhance the brand experience (Smith & Zook, 2016). The research found that children's brands use consistent approaches on social media to communicate core brand messages. This was evident in both the entertainment and food and drink brands.

Oreo's slogans include 'Milk's Favourite Cookie' and 'Wonderfilled' (Oreo, 2018). Their key messages focus around bringing people together through what it refers to as its 'twist, lick, dunk' ritual (Modelez International, 2018). Oreo launched its 'Dunk Challenge' campaign in 2017, which aimed to encourage fans to dunk the cookies in milk to 'reconnect with their inner-child' (Modelez International, 2018). According to Fournier (1998) inspiring nostalgia in brand communications is a key part of building and maintaining long term brand relationships. The campaign not only encouraged the general public to dunk their cookies, but as part of a complementary approach showed celebrities and influencers participating in the challenge too. Chart 6 shows that the ten most used words in Oreo's social media communications between 1<sup>st</sup> March and 31<sup>st</sup> August 2017 were focused on the action of dunking, the Dunk Sweepstake Challenge.



Chart 6: Word Frequency Query Result – Oreo

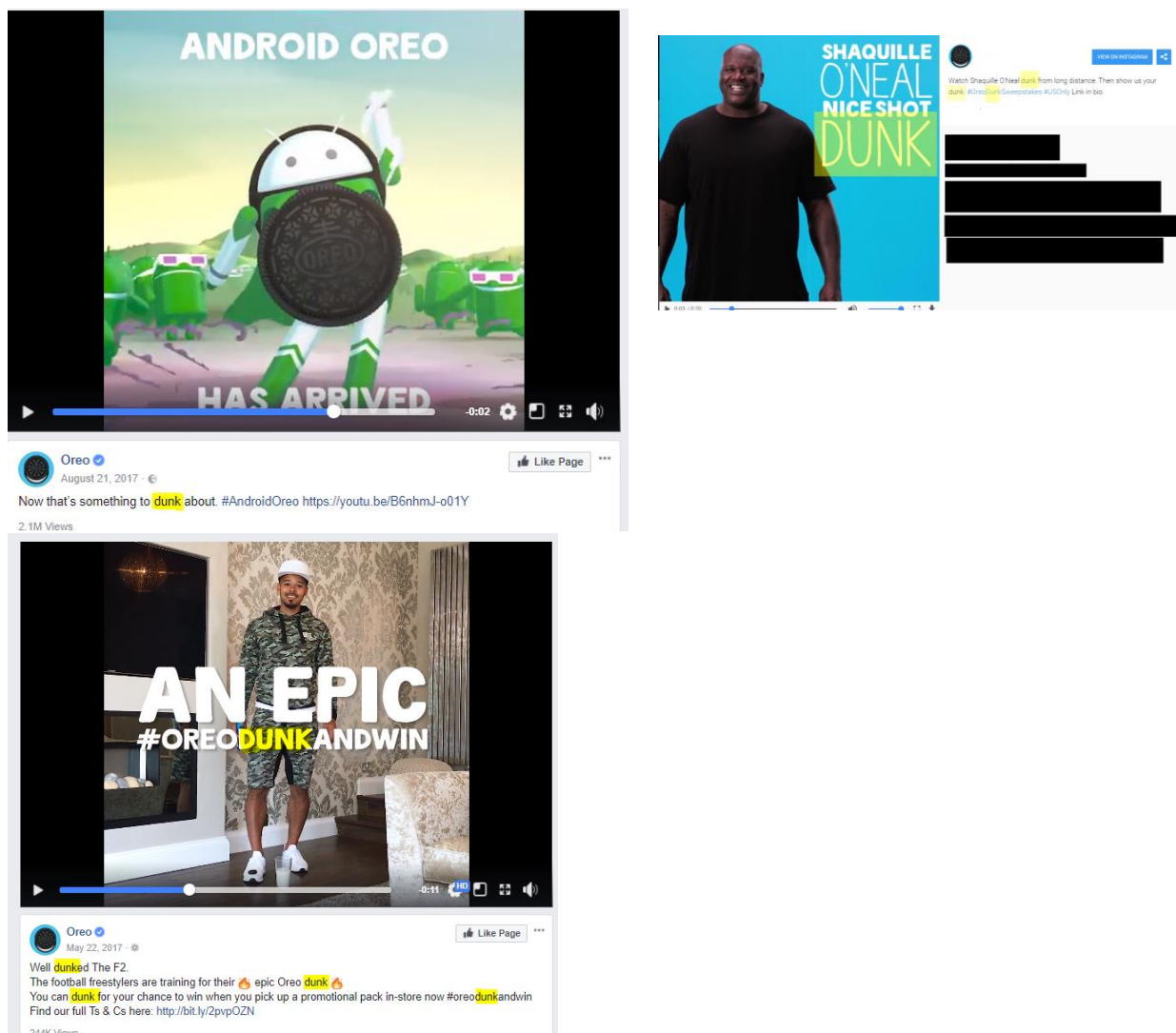


Figure 8: Oreo embedding key words in a variety of content formats.

Categories: Entertain (video), Inspire (Branded character and celebrity endorsements).

User names are obscured to preserve anonymity

Lego's corporate mission is to inspire children to build through creative play (Lego, 2018). Similar to Oreo, the key message communicated on social media aligns with its brand ethos. Chart 7 shows a word frequency cloud of Lego's social media communications.



Chart 7: Word Frequency Query Result – Lego

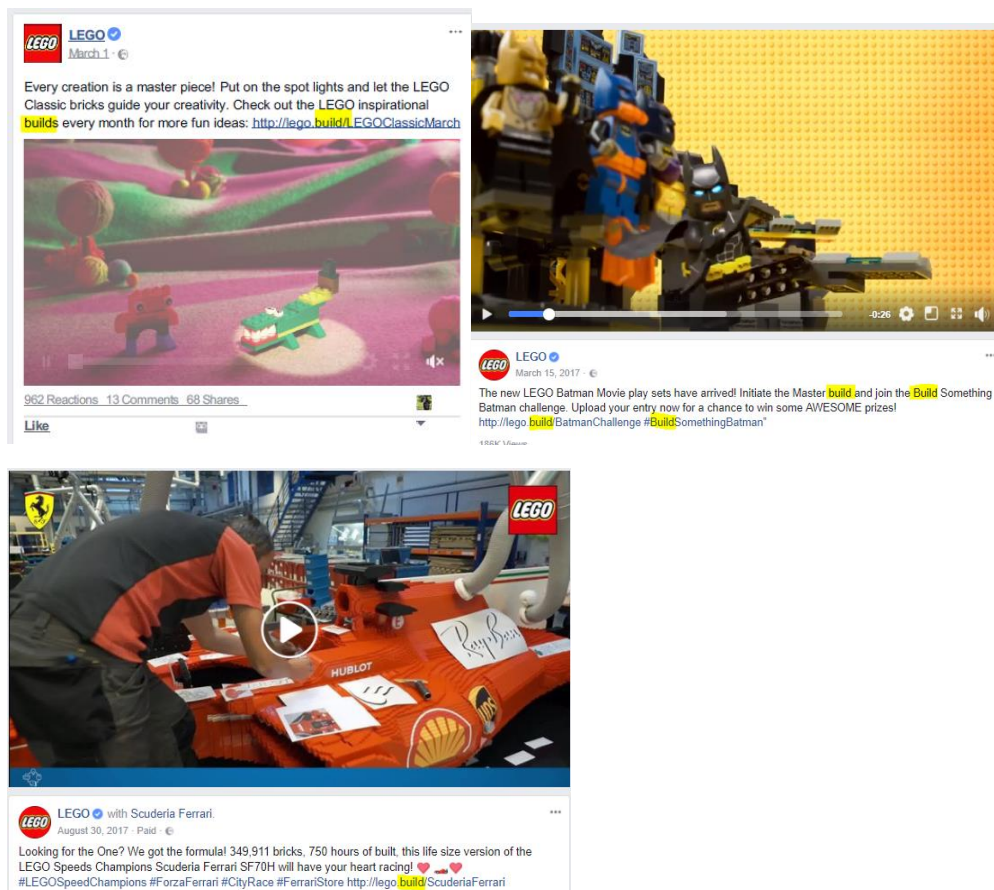


Figure 9: Lego embedding key words in content.

Categories: Convince (product features), Inspire (branded characters), Demo (Educate-Convince).

The discussion in this section highlights that brands integrate key messages in their marketing communications using repetition and by embedding core brand messages in to their social media content. Brands are using these techniques to encourage brand recall in consumers and increase brand awareness so that branded communications on and offline are more recognisable to the target audience (Fill, 2013). Awareness is the starting point to building relationships with consumers according to seminal hierarchy of effects models, AIDA, Lavidge and Steiner, brand equity building associated with Keller (2001), as well as contemporary digital models such as RACE (Chaffey & Ellis-Chadwick, 2015). Regarding young consumers, brands are using repetition as a technique to encourage brand salience (Alvy & Calvert, 2008), a key antecedent of brand awareness (Haryanto et al., 2016).

So far, this chapter has discussed the study's key findings to determine what digital marketing communications approach brands should take when devising integrated marketing communications strategies aimed at engaging young consumer audiences.

The remainder of this chapter will focus on incorporating these findings in to a conceptual framework for a DMC approach to developing brand relationships with young consumers.



#### 4.5 A Digital Marketing Communications approach to developing Young consumer-brand relationships

The primary objective of this study was to present a digital marketing communications model as a conceptual framework. This is to contribute to the academic understanding of young consumers, and to provide a framework for practitioners to use as the basis for developing DMC strategies for a young consumer audience. Data analysis has highlighted the following areas of interest:

- i1. Video content transcends the entertainment category as a vehicle for message distribution
- i2. The creation of ‘convincing’ content to develop brand preference and desire is central to young consumer-brand communications
- i3. A variety of content types are employed to inspire audiences, although it is the use of characters that dominates this category
- i4. New variants of content type exist for marketers to include in their content mix for young consumers.
- i5. Children’s brands embed core messages and encourage brand salience across all content categories.

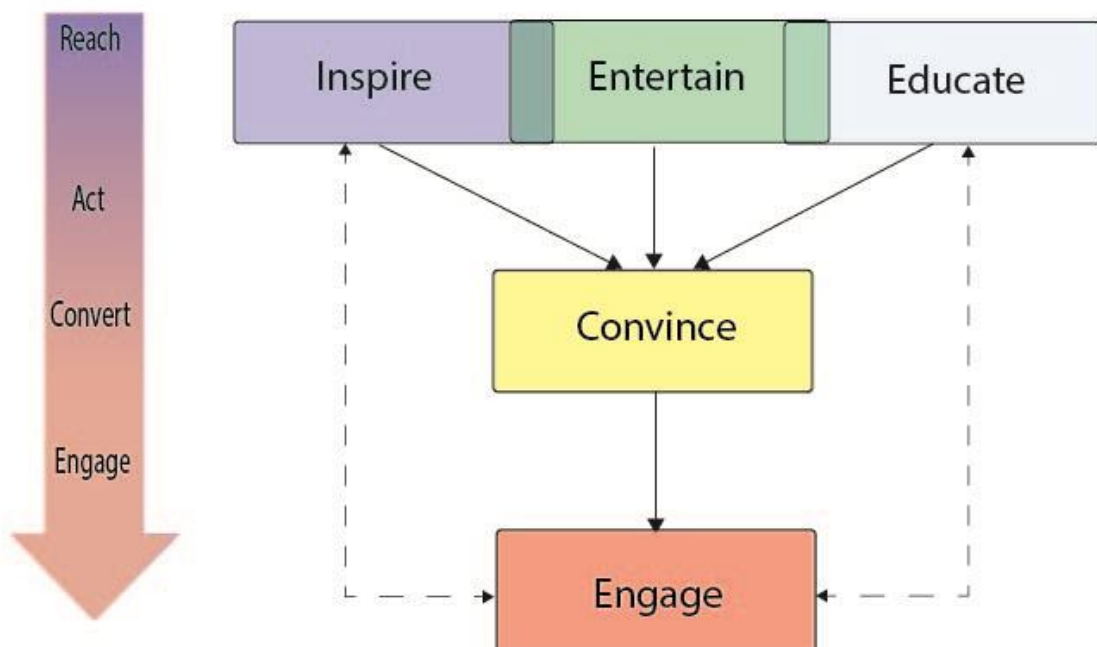
Current DMC and IMC theories relate to more general approaches the planning and implementation of marketing communications strategies, (Fill, 2010; Thain, 1958) and in relation to a general online audience rather than a specific segment (Bosomworth, 2014; Chaffey, 2016). Montgomery and Chester (2009) and Stritesky and Stranska (2015) provide insight in to young consumer marketing communications through peer networks and co-creation. This study aimed to consolidate current knowledge and reframe it alongside its findings to develop an approach to DMC that considers the young consumer segment explicitly.



The insights identified fall in to two themes:

1. The creation of ‘convincing’ content to develop brand preference and desire is central to young consumer-brand communications (i2)
2. The emotional appeal of entertaining and inspiring content to young audiences means that: a) Content of this nature is useful to raise brand awareness and engage consumers and b) provide an emotional platform upon which to deliver informational messages (i1, i3, i4, i5)

The framework below illustrates the structure of brand communications in relation to young consumer audiences.



Young consumer - brand relationship model : Digital Marketing Communications

Figure 10: Conceptual Framework

The three blocks at the top of the diagram overlap to demonstrate that content categories may be used in combination. The solid arrows represent the relationship between content and development of relationships. The process takes an audience through making them aware of the brand (Reach), liking the brand (Act), and developing a preference for the brand (Convert). In this context, young consumers are not always purchasers of products, their preference may be communicated to parents and carers when influencing purchase decisions (Calvert, 2008).

Finally, once preference is established a brand must keep their audience engaged to maintain and deepen the relationship. The dashed lines represent how content is used to sustain preference and engage young audiences.

A notable observation is that the framework appears to present a further development from the conventional Consumer Brand Based Equity approach presented by Keller (2001). The model presented demonstrates from a young consumer perspective, not only how the brand equity can be built through extending the reach of brand communications; also, how brands through immersive engaging communications can deepen awareness and subsequently brand resonance and loyalty.

## 4.6 Summary of Findings

The findings of this study show that the DMC approach of children's brands is to focus on increasing product/brand knowledge and preference through the delivery of emotionally appealing and entertaining content. At a tactical level, brands draw upon a variety of content types associated with these approaches. Although presentation and style varies, brands embed key messages throughout to reinforce the brand's position in the minds of young consumers.

The conceptual framework developed represents the approaches that young consumer brands should adopt in order to develop and maintain long lasting relationships with their target market. Overall, this highlights contemporary conceptual development focusing on a young audience, which could help brands reach out to and engage with their consumers more effectively.

## Chapter 5: Conclusions and Implications

### 5.1 Critical Evaluation of the Adopted Methodology

The research adopted an interpretivist epistemological approach to qualitative web content analysis. The research method was selected with reference to similar techniques adopted in related studies, namely, Alvy and Calvert (2008); Cheyne et al. (2013) and Hurwitz et al. (2017). The methodology also had practical advantages. Gaining ethical approval to access under 18s for primary data collection would be challenging for an early career researcher (Bryman, 2016). Content analysis by its unobtrusive nature satisfied ethical approval considerations so the study could proceed within the project timescales. Web content was publically available and the researcher could access and collect data at any time throughout the study without the need to negotiate access.

Web content analysis is not however without its challenges. The internet gives researchers access to vast datasets for which management, refinement and storage are practical challenges, and interpretation is complex (Wu, Zhu, Wu, & Ding, 2014). Initial data capture retrieved over 180,000 individual records that slowed Nvivo's processing capacity down. Although systematic refinement was possible, handling such a volume of data accurately required significant time and effort on behalf of the researcher.

A consistent and systematic approach was taken to refine datasets. The cross-sectional study collected the social media data of four brands over a six-month period. Within this period, Lego were the most prolific publishers. Lego's final dataset was the largest by 99 records. The possibility that this would influence the findings was considered in regards to data reliability. Following analysis, results for all four brands were reviewed against results with Lego removed from the sample (Appendix G) Similar patterns were evident and as a qualitative study, the research is concerned with the relative meaning of the findings rather than statistical significance, therefore the researcher was satisfied that the overall findings were valid.

## 4.2 Conclusions relating to the Research Question

### How do brands use Digital Marketing Communications to enhance engagement with young consumers?

This study aimed to expand upon current understanding of marketing communications in the context of young consumers. This study's findings have discussed how digital marketing communications connect with young audiences using complementary approaches that encourage long-term engagement. The techniques brands employ show that they aim to increase brand knowledge and preference using approaches relative to a child's development and consumer socialisation. Brands and young consumers alike embrace the interactive and co-creative value of digital media. The opportunities it provides for delivering content in new and creative ways shows its capacity to enhance consumer-brand communications.

Key findings from this study have analysed the dominant communication approaches taken by children's brands. The presentation of a conceptual framework has consolidated this insight. The model outlines how organisations should develop their integrated marketing communications approaches to young consumer audiences.

## 4.3 Managerial Implications and Recommendations

In terms of managerial considerations, the most significant contribution is this study's development of frameworks. This study has presented a conceptual model (Figure 10) and adapted Content Marketing Matrix (Figure 6) that may be used as complementary frameworks for developing Integrated Marketing Communications strategies. The model outlines the overall approach to DMC, and the matrix provides reference to the content types that can be used at a tactical level for implementation. In this sense, for children's brands, the model is an IMC blueprint and the matrix is the toolkit.

With this in mind, the further considerations and recommendations follow:

#### *4.3.1 Brands should regard convincing/ converting audiences as a central objective in marketing communications plans.*

To implement this recommendation, brands must define conversion goals in the context of the campaigns they plan. Opportunities exist for marketers to apply techniques to develop and deepen brand relationships with immersive and engaging content.

Although some campaigns aim to raise brand awareness, a focus on conversion is still a realistic approach. In this scenario, a conversion may be defined as a user liking, commenting on or sharing branded content. This study has highlighted the inter-relationship between awareness generating and conversion orientated content. Therefore, it is possible for brands to use entertaining media such as video and combine this with messages that inform and educate audiences about products and brands. Such a technique may generate a depth of brand awareness and ease the process of moving audiences through from prospective to actual customers or admirers of the organisation.

#### *4.3.2 A short-form approach to content enables brands to effectively reach young audiences*

The study revealed that brands use video content, memes and GIFs in their communications with young consumers. Brands favour the use of video content that is under 30 seconds in duration. The use of short-form content is advantageous for a number of reasons. It only requires the viewer to pay attention for a short time, which suits young audiences as they prefer messages that are instant, direct and informal (Hall & Towers, 2017). Young consumers like to share content with their peer networks (Šramová, 2015). Memes and GIFs are easily shareable and extend the reach of campaigns in a format that is familiar and popular with this audience.

The findings from this research indicate that it is possible to embed key messages in a variety of content formats to create short, sequential narratives. Brand recognition and preference may therefore be achieved through the repetition of core messages embedded in short-form content. The cognitive processing required by users is than for long-form written articles or videos.

#### *4.3.3 The current and co-creative nature of digital marketing communications enable brands to remain relevant in the minds of their consumers*

The use of branded characters, celebrity and peer endorsers to give product information has highlighted that rational messages can be conveyed in an inspiring and entertaining way. This has implications for brands looking to sustain long-term relationships with their customers. The use of popular, recognisable and relatable personalities helps brands to come to the attention of young audiences in the short-term and to remain relevant to young audiences over time.

Brands can demonstrate that they understand their audiences by presenting scenarios that young consumers relate to in a humorous and shareable way with memes and GIFs. Available free digital tools such as Giphy and Imagflip (2018) make the creation of this content quick and cost effective. Not only does this benefit brands, consumers can use the same free tools to create versions of their own, deepening brand engagement.

#### **4.4 Limitations**

The research focused on social media communications which are one element of DMC, according to the Six Digital Channels model (Chaffey & Ellis-Chadwick, 2015). An exploration of the application of the techniques discussed in this study to other digital channels, such as branded websites, apps and interactive advertising would provide additional insight to this area of investigation. Additionally, Snapchat is one of the most popular social networks amongst young consumers (Chaffey, 2017) an analysis of branded communications on this channel would have been of interest to this study.

The study focuses more on children in the Analytical and Reflective stages of consumer socialisation than the Perceptual stage because social media has been the selected digital platform for analysis. Although it is acknowledged that young consumers will sign up using a date of birth older than their real age, social media sites generally set approved membership at minimum age of 13 years (Calvert, 2008). Future research may consider digital media platforms that more readily accessible to under- fives.

## 4.5 Opportunities for Further Research

Considering the points discussed in section 4.3, there is opportunity apply the methodology used in this study to other digital marketing channels, and repeat with the inclusion of Snapchat. The study has analysed brands within the Food and Drink and Entertainment sectors. It would be useful to conduct a subsequent study extending the sample of brands to other sectors, for instance apparel, and technology brands. Considering the existing research knowledge that lies within the area of child welfare and health promotion, applying the methodology to social marketing initiatives would be of value to this field of investigation.

The framework presented would provide a useful conceptual basis upon which to conduct primary quantitative empirical research in to young consumer behaviour to establish whether the intended purposes of branded communications align with young consumer perceptions and their subsequent actions.



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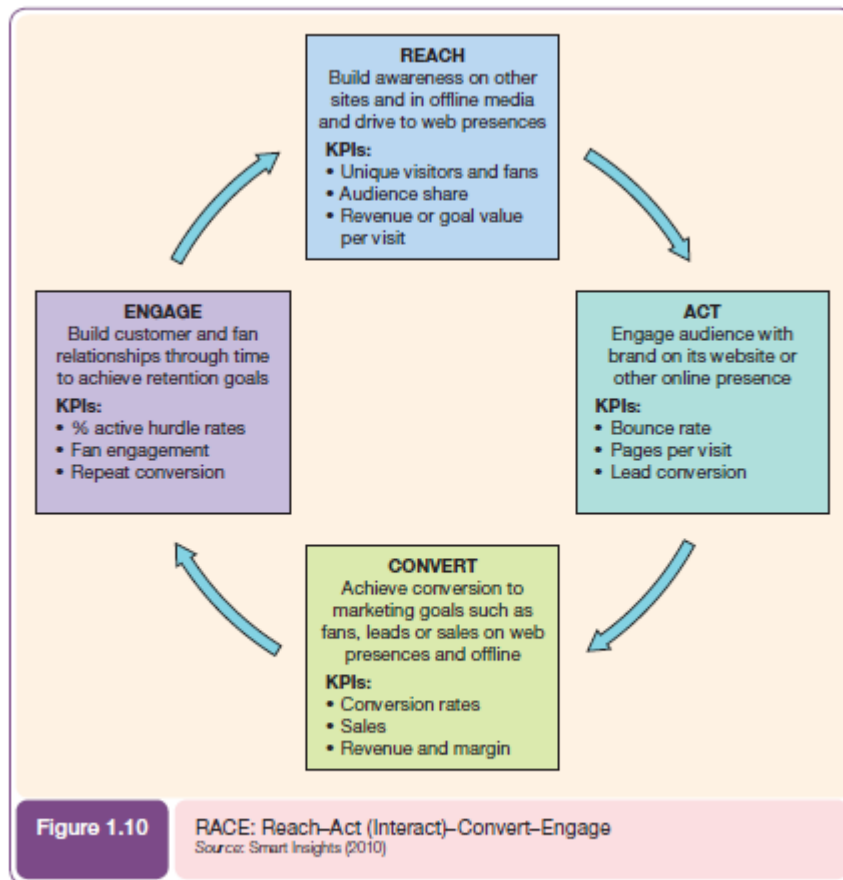
## Appendices

### Appendix A: Content Marketing Matrix



(Bosomworth, 2014)

## Appendix B: RACE Framework



(Chaffey and Ellis Chadwick, 2016)

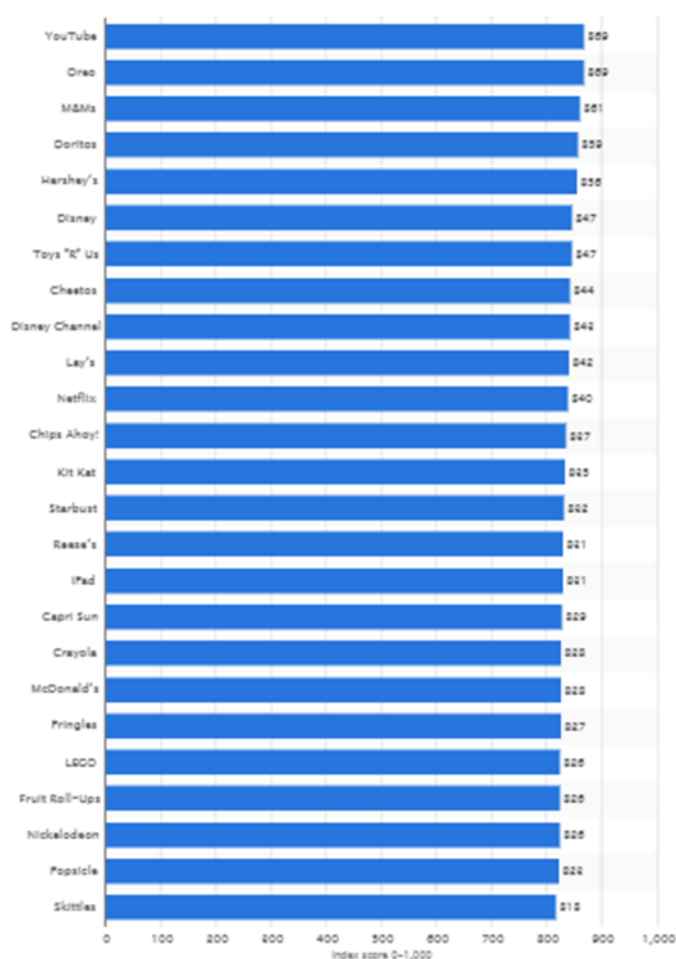
## Appendix C: Top ten brands (It's Lit Report)

1. YouTube
2. Netflix
3. Google
4. Xbox
5. Oreo
6. GoPro
7. PlayStation
8. Doritos
9. Nike
10. Chrome





## Leading brands among children in the United States in 2016 (index score)



### ABOUT THIS STATISTIC

This statistic shows leading brands among children aged 6 to 12 in the United States in 2016. The source, a market research company, found that Oreo and YouTube were the most preferred brands among children in this age group. Oreo generated nearly 1.1 billion dollar in [revenue](#) in the United States in 2016. Oreo's parent company Mondelez invested 42 million U.S. dollars in [advertising](#) the cookie brand in the U.S. 2016.

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## Appendix E: Brand Sampling Table

Brand	Category	Statista Rank	Google quadrant (rank where available)	UK presence
YouTube	Entertainment	1	1(1)	Y
Oreo	Food and Drink	2	1 (5)	Y
M&Ms	Food and Drink	3	-	Y
Doritos	Food and Drink	4	1(8)	Y
Hershey's	Food and Drink	5	-	Y
Disney	Entertainment	6	1	Y
Toys R Us	Entertainment	7	-	Y
Cheetos	Food and Drink	8	-	Y
Disney Channel	Entertainment	9	-	Y
Lay's	Food and Drink	10	-	N
Netflix	Entertainment	11	1 (2)	Y
Chips Ahoy	Food and drink	12	-	N
Kit Kat	Food and drink	13	-	Y
Starburst	Food and drink	14	-	Y
Reece's	Food and Drink	15	-	Y
iPad	Entertainment	16	-	Y
Capri Sun	Food and Drink	17	-	Y
Crayola	Entertainment	18	-	Y
McDonalds	Food and Drink	19	2	Y
Pringles	Food and Drink	20	-	
Google	Entertainment	-	1 (3)	Y
X Box	Entertainment	-	1 (4)	Y
Go Pro	Entertainment	-	1 (5)	Y
PlayStation	Entertainment	-	1 (6)	Y
Nike	Apparel	-	1 (9)	Y
Chrome	Entertainment	-	1 (10)	Y
Lego	Entertainment	21	2	Y
Fruit Roll Ups	Food and Drink	22	-	N
Nickelodeon	Entertainment	23	-	Y
Popsicle	Food and Drink	24	-	N
Skittles	Food and Drink	25	-	Y

## Appendix F: Inter-rater reliability. Comparison coding results.

	Node	Source	Source Folder	Source Size	Kappa	Agreement (%)	A and B (%)	Not A and Not B (%)	Disagreement (%)	A and Not B (%)	B and Not A (%)
	Central	Oreo - Facebook 23rd August	Internals	1103359 chars	1.0000	100	0	100	0	0	0
	Central\Enews	Oreo - Facebook 23rd August	Internals	1103359 chars	1.0000	100	0	100	0	0	0
	Convince	Oreo - Facebook 23rd August	Internals	1103359 chars	0.8943	99.99	0.03	99.97	0.01	0.01	0
	Convince\Calculations	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Convince\Case Studies	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Convince\Checklist	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Convince\Data Sheets and Price Guides	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Convince\Interactive demos	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Convince\Product Features	Oreo - Facebook 23rd August	Internals	1103359 chars	0.8943	99.99	0.03	99.97	0.01	0.01	0
	Convince\Webinars	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Educate	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Educate\Guides	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Educate\Infographics	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Educate\Press Releases	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Educate\Trend Reports	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Educate-convince	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Educate-convince\Demos	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Educate-convince\Reports or White Papers	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Educate-Entertain	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Educate-Entertain\Articles	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Educate-Entertain\Ebooks	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Entertain	Oreo - Facebook 23rd August	Internals	1103359 chars	0.9737	99.99	0.12	99.87	0.01	0	0.01
	Entertain\Competitions	Oreo - Facebook 23rd August	Internals	1103359 chars	0.3516	99.93	0.02	99.91	0.07	0	0.07
	Entertain\Games	Oreo - Facebook 23rd August	Internals	1103359 chars	0	99.97	0	99.97	0.03	0	0.03
	Entertain\Quizzes	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Entertain\Videos	Oreo - Facebook 23rd August	Internals	1103359 chars	0.9526	99.99	0.09	99.9	0.01	0.01	0
	Entertain\Virals	Oreo - Facebook 23rd August	Internals	1103359 chars	0	99.99	0	99.99	0.01	0	0.01
	Entertain-Inspire	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Entertain-Inspire\Widgets	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Inspire	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0.07	99.93	0	0	0
	Inspire\Celebrity Endorsements	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0.07	99.93	0	0	0
	Inspire\Community Forums	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Inspire\Reviews	Oreo - Facebook 23rd August	Internals	1103359 chars	1	100	0	100	0	0	0
	Mean average				0.911106061	99.99545455	0.013030303	99.9830303	0.004545455	0.000909091	0.003636364

## Appendix G: Results including and excluding Lego's content

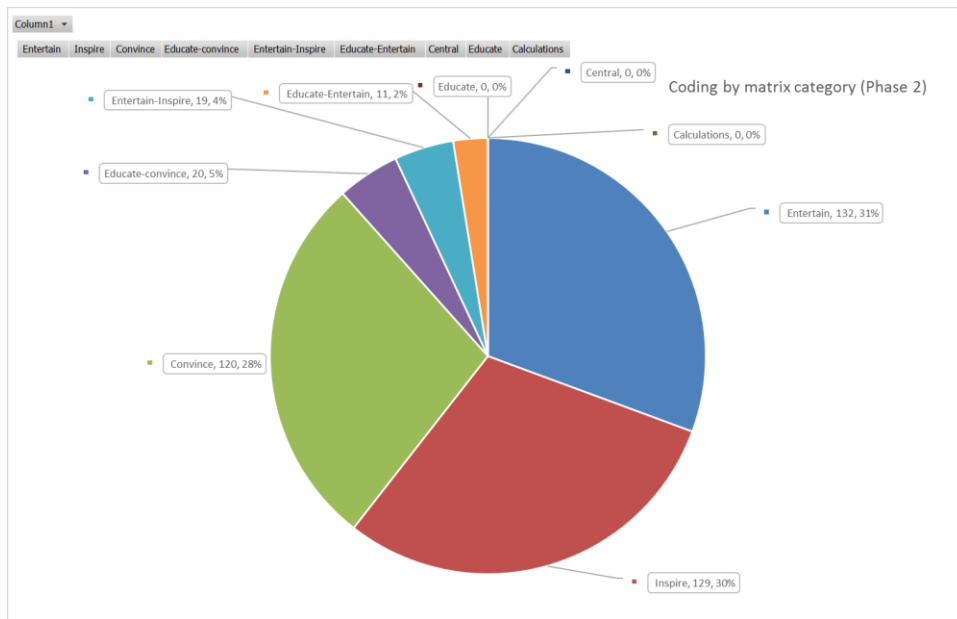


Figure 11 Sources coded by Content Marketing Matrix category at the end of the second coding cycle.

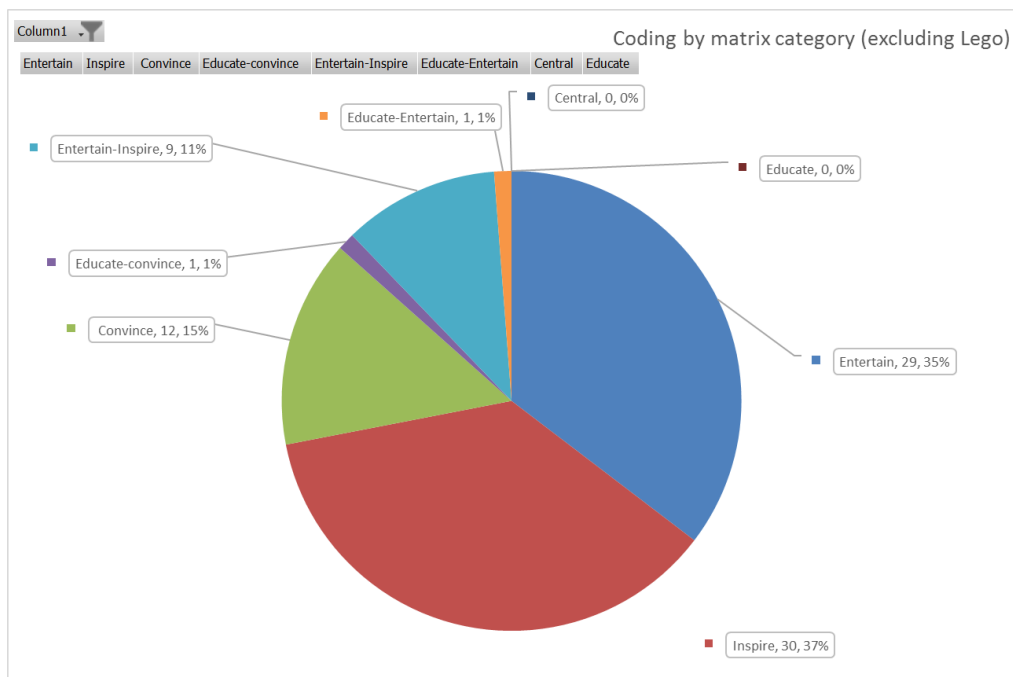


Figure 12 Sources coded by Content Marketing Matrix category at the end of the second coding cycle (excluding Lego)